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Masters.	Date of Birth and Death.	SUBJECTS.
CIMABUE .. .. .	1240 .. 1300?	The Virgin, surrounded by Angels (Louvre, Paris).
*GIOTTO .. .. .	1276 .. 1336	Resurrection of Lazarus (Fresco in the Chiesa dell' Arena, Padua).
SIMONE DE MARTINO .. .. .	1285 .. 1344	The Annunciation (Galleria degli Uffizi, Florence).
*FRA ANGELICO .. .. .	1387 .. 1455	Madonna, surrounded by the Protecting Angels of the Dominican Order (Fresco from the Convents di San Marco, Florence).
*FILIPPO LIPPI .. .. .	1412 .. 1469	The Crowning of the Virgin (Louvre, Paris).
*BENAZZO GOZZOLI .. .. .	1434 .. 1480?	The Virgin and the Child, Jesus worshipped by Two Sainted Abbots (Louvre, Paris).
*GIOVANNI BELLINI .. .. .	1436 .. 1516	The Harvest—Noah's Inebriety—(Fresco from the Campo Santo, Pisa).
CARLO CRIVELLI .. .. .	1430 .. 1500?	The Virgin and the Six Saints (Academy of Venice).
*MANTEGNA .. .. .	1431 .. 1506	La Madonna (Museo Brera, Milan).
ANDREA VERROCCHIO .. .. .	1432 .. 1488	La Vergine della Vittoria (Louvre, Paris).
ANTONIO DEL POLLAIUOLO .. .. .	1433 .. 1494	Judith holding Holophernes's Head in her Hand (Louvre, Paris).
LUCA SIGNORELLI .. .. .	1441 .. 1503	Baptism of Jesus Christ (Accademia della bella Arti, Florence).
*PERUGINO .. .. .	1446 .. 1514	Martyrdom of St. Sebastian (National Gallery, London).
*BOTTICELLI .. .. .	1447 .. 1510	The Virgin (Museo degli Uffizi, Florence).
DOMENICO GHIRLANDAJO .. .. .	1460 .. 1498?	The Life of Moses (Fresco from the Capella Sistina, Rome).
VITTORIO CARPACCIO .. .. .	1460 .. 1527?	The Ascension (Musée de Lyon).
PIERFRANCESCO .. .. .	1460 .. 1510	Calvary (Museo degli Uffizi, Florence).
*LEONARDO DI VINCI .. .. .	1452 .. 1519	Death of St. Francis d'Assisi (Fresco from the Chiesa della Trinità, Florence).
*PINTURICCHIO .. .. .	1454 .. 1513	The Presentation in the Temple (Academy of Venice).
LORENZO DI CREDI .. .. .	1459 .. 1507	The Virgin seated on a Throne, surrounded by Angels (Museo di Bologna).
FILIPPINO LIPPI .. .. .	1460 .. 1508	The Virgin, the Child Jesus, and Sister Ann (Louvre, Paris).
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SODOMA .. .. .	1474 .. 1540	The Virgin presenting the Child Jesus to the Adoration of St. Julian and St. Nicholas (Louvre).
*MICHEL-ANGELO .. .. .	1475 .. 1564	Dispute of St. Thomas of Aquinas (Fresco from the Chiesa della Minerva, Rome).
" .. .. .	" .. .. .	St. Catherine carried by Angels (Fresco from the Museo Brera, Milan).
" .. .. .	" .. .. .	The Virgin, St. Catherine of Siena, and several Saints (Louvre).
" .. .. .	" .. .. .	Paintings of St. Catherine of Siena (Chiesa di San Domenico, Siena).
" .. .. .	" .. .. .	Manchester Virgin (Lord Taunton's Collection, London).
" .. .. .	" .. .. .	The Sibyl of Delphi (Sixtine Chapel, Rome).
*TITIAN .. .. .	1477 .. 1576	The Holy Family (Galleria degli Uffizi, Florence).
*RAFFAELLE .. .. .	1483 .. 1520	The Pilgrims of Emmaus (Louvre).
" .. .. .	" .. .. .	The Assumption (Accademia della bella Arti, Venice).
" .. .. .	" .. .. .	The Sleep of Jesus (Louvre).
" .. .. .	" .. .. .	St. Cecilia (Museo di Bologna).
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*SEBASTIANO DEL PIONBO .. .. .	1483 .. 1547	Birth of the Virgin (Chiesa dell' Annunziata, Florence).
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LONDON, SATURDAY, DECEMBER 4, 1899.

## LITERATURE

*Workmen's Associations in France*—[*Des Associations Ouvrières (Sociétés Co-opératives) et de leur Situation Légale en France*, par Paul Hubert-Valleroux, Avocat à la Cour de Paris, &c.] (Paris, Pichon-Lamy et Dewez.)

THE main principle which actuates M. Hubert in his advocacy of working men's associations may be gathered from the dictum of Châteaubriand which he has selected as a motto for his essay—"Little by little slavery was replaced by serfdom, and serfdom by wages. The principle of wages, in its turn, will undergo modifications; and this fresh advance will mark the third era—the third grand struggle of Christianity." This fresh advance, as understood by M. Hubert, is to be the substitution of profits for paid labour, or at least the partial admission of the workman to the profits of the capitalist. If such a system shall ever prove successful, the capitalists of the most brilliant commercial age will have to thank themselves and their grasping spirit for the loss they will sustain; but the historical portion of M. Hubert's work tends to show that working men's associations for the purpose of production and manufacture have made very little progress in France, and can scarcely be said to have taken root at all in any other country. The expression "Associations Ouvrières" cannot be literally rendered by any two English words. We can get no nearer, without periphrasis, than "Working Men's Associations," and we may use that expression for want of a better; but the full and true meaning of the words may be fairly expressed by the phrase "Associations of Working Men for Work." Consequently, as M. Hubert admits, the associations called "Sociétés de Consommation" (co-operative stores) are not, strictly speaking, part of his subject. They are formed for the protection of the consumer, but not for the abolition of the principle of wages. In like manner, "Sociétés de Crédit," or lending societies, are only subsidiary, and these, like "Sociétés de Consommation," are treated by the author rather as a kindred subject than as an essential part of the system which he advocates. As distinguished from these, the genuine "Association Ouvrière," or, as we have styled it in English, working men's association, is defined, and, to a certain extent, its principle is argued out, at pp. 16, 17, which we may briefly summarize as follows:—The paid workman is dependent on the privileged few (i.e. capitalists) for the subject-matter of work—that is to say, for land, machinery and money, without which no work could be done; consequently, the capitalists can impose any conditions they think proper. By some fortuitous circumstance, a working man now and then rises from the ranks; but his rise brings no improvement to the condition of the general mass, to whom the only result is that there is one master the more. To get rid of the thralldom of wages, workmen must unite themselves into societies, and, by rigid economy, save enough money to open a small workshop, of which the aggregate society will be the only master, and will alone participate in the profits. They will thus be free from an oppression which compels them to accept a minimum stipend, sufficient only to procure the means of bare sustenance, and leaving little or no margin for old age, sickness, or any of the various wants which may arise beyond the absolute necessities of daily life.

If the system suggested could be carried out to any appreciable extent, it would prove a

remedy, no doubt, for certain grievances; but it is by no means certain that it would effect all the good that M. Hubert expects. He considers that the premature work of children, the excessive work of women, and the custom of saving expenditure by substituting apprentices for workmen, would be effectually checked by its introduction. This, however, is by no means self-evident. It seems quite possible that societies may prove as grasping as individuals; and the author, in a later part of the work, gives us some information which tends to show that this is not unlikely to be the case. It appears that, when trade is brisk, it has often been found necessary to employ additional and temporary labour, and the hands called in to assist at such times were termed "auxiliaries." From this occasional necessity, which, of course, could not be avoided, seems to have sprung the idea of limiting the number of actual members and engaging permanent auxiliaries. In course of time, this system increased to such an extent that some of the most successful societies numbered more auxiliaries than members. Here, then, was the system of wages revived in the very heart of societies which were formed for its abolition. M. Hubert sternly condemns the societies for not adhering to their original principle. We cannot agree with him in this. It is the duty, no doubt, of the socio-legal essayist to advocate that which seems to him to be beneficial to the world at large; but it is quite allowable to the trader to follow the course that may seem most advantageous to himself. Because some half-dozen groups of workmen, with incredible patience and self-denial, have emancipated themselves from masters and established a flourishing concern, it by no means follows that duty or honour compels them to admit all who work in their factories to a participation of their exceptional advantages. As a matter of principle, then, we say that societies have a perfect right to employ paid workmen; but, as a matter of practice, their doing so as a general rule is significant, for it shows that only a very partial blow has been aimed at the wage system. M. Hubert mentions one society which numbers eighty members and upwards of two hundred auxiliaries; another which, two years ago, had seventy auxiliaries and only eleven members.

The history of working men's associations up to this time is not very encouraging. In England, where co-operative stores flourish, and in Germany, which abounds in societies of credit, the "association ouvrière" proper has met with little encouragement. In France the system was advocated in the public press by M. Buchez, as early as 1830, and the first practical success was attained by the "Christian Association of Gilt-work Jewellers," established by Messrs. Leroy and Bertrand in 1834. M. Hubert does not follow up the fortunes of this society, which, after all, do not appear to have been sufficiently brilliant to act as a persuasive example. M. Louis Blanc, in 1840, published his 'L'Organisation du Travail,' which created some sensation, but which, as M. Hubert justly observes, was marred by two fatal errors. One of these was an appeal to Government subsidy, the other, the advocacy of a general union among all the members of a particular trade. The first of these incidents would detract from the independence of the societies; the second would tend to make individuals the slaves of the general body. If, as is generally believed, there are any advantages in free competition, all those advantages would be thrown away if M. Louis Blanc's views of 1840 were carried out.

Up to the year 1848 only about ten societies were attempted, and none of these met with a decided success. After the fall of the Orleans dynasty, the principle of subsidy was tried, but with very poor success, the money being often injudiciously distributed, and bodies of workmen not unfrequently forming societies for the sake of obtaining a grant, without having given any proof of their energy or power of coherence. A great impulse, however, had been given to the cause of association, and in about two years no less than 120 societies were formed in Paris alone. Then came 1852 and the *coup d'état*, and from that time to 1863 only two new societies sprang into existence. In the last-mentioned year a fresh impulse was given by the establishment of two important "banks of credit," or lending societies. This was only subsidy in disguise. After a time both banks collapsed; one quietly, the other with a crash which seriously shook the credit, not only of the societies of association which were connected with it, but of the principle of association generally.

The two great problems to be worked out would seem to be as follows:—First, how is the original capital to be provided? Secondly, how is a society, once formed and successful, to be kept together? No theoretical reasoning will answer these questions, and they can only be dealt with by the light of experience. The complete account given by M. Hubert of the legal position of these societies in France assists us but little in the investigation, though it may be suggestive and useful to new societies which are constructing their machinery. The details of the early struggles of the few successful societies are more to the point, and some of the passages relating to this branch of the subject are so interesting that we should have wished to find more of them in the book. The Association of Mould-makers began by subscribing 2 francs in the aggregate; and as that was obviously not enough to enable them to commence operations, one of their number betook himself to his native province, earned 30 francs as a field-labourer in the harvest, and nobly threw that sum into the common stock. The pianoforte-makers began on a larger scale, each man subscribing ten francs for current expenditure; while about 2,000 francs were sunk in the purchase of tools and materials. No orders having come in for two months, the fourteen members put themselves on bread and water, and pawned their scanty furniture, piece by piece, in order to procure the bare means of subsistence. At last an order came in, which enabled them to issue to each member a sum of 6 francs 61 cents; and after this, for a month, they had work enough to justify them in declaring a weekly dividend of 5 francs. At the end of the month a baker bought a pianoforte, and agreed to pay for it in kind; so that a fair allowance of bread was added to the money dividend. By degrees, the dividend increased successively to 10 francs, 12 francs 50 centimes, and 20 francs, and the society became established on a firm basis. It is a touching incident that when the first dividend of 6 francs 61 centimes was issued, each member retained only 5 francs, and the balance of 1 franc 61 cents was devoted to a "fraternal banquet," at which all the members and their families were present. A moderate "banquet," indeed, for about sixteenpence per family; but if Hope sweetened the frugal fare, for once that alluring goddess told no "flattering tale"! The struggles of the tin-lamp-makers were still more severe than those of the pianoforte-makers. For the first six months, a 12-franc order was their only encouragement, and, at the end of the year, thirty-seven members out of forty

were driven away by hunger, and left behind them the little capital of 1,000 francs, or what remained of it. The three other members persevered early in the next year, and new members were coming in, and hope was beginning to dawn, when some villain robbed the society of its entire capital. At such a climax of unmerited misfortune, the other societies of Paris thought it right to intervene, and the lamp-makers were saved from ruin, and started in a prosperous career, by a loan of 300 or 400 francs, of which, it is pleasing to record, every centime was afterwards repaid. Briefly, but very practically, M. Hubert describes the well-deserved success of the three societies above mentioned. The mould-makers (who began with 32 francs) are now the first house of the same class in Paris. The pianoforte-makers, who commenced business with fourteen members in 1849, had, in 1850, thirty-two members and a capital of 40,000 francs. The tin-lamp-makers, six years after their first institution, dissolved their society, and divided among the members a clear profit of nearly 75,000 francs.

In spite of these partial successes, the movement, according to M. Hubert, is, for the present, nearly extinct in France; and we know that it has been tried, without any very important success as yet, in England. It will probably, at some future time, meet with at least a partial measure of success in all countries, and in the mean time it must be watched with interest. In our own country, even the rich are protecting themselves by means of "co-operative stores" from the tyranny of capital. Perhaps in this we may discern the germ of a system under which the aristocracy and the working man may some day make common cause, in order to keep the monied classes from becoming absolute rulers of the land. By all who take an interest in co-operation, whether generally and politically, or from motives of pure benevolence, the work of M. Hubert-Valleroux may be read with interest and advantage.

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warriors of the tribe to paint the Christian symbol on their shields of bull-hide. Thus prepared for contest, the Foxes went forth to meet their enemies, and in due course returned to their lodges covered with blood and glory. Clearly the sacred symbol, which had strengthened their arms in battle and filled their foes with consternation, was a great war-medicine; and forthwith adopting the Cross as the *chassepot* of the period, the Foxes became as good Christians as any other set of savages in American wilds. "Thus it is," wrote the pious Dablon, Superior of the Missions in the Upper Lakes, "that our holy faith is established among these people; and we have good hope that we shall soon carry it to the famous river called the Mississippi, and perhaps even to the South Sea."

The river, to whose banks the knowledge of Christ was to be thus conveyed by savages thirsting for the blood of their fellow-creatures, had roused the astonishment of Spanish explorers, and afforded an appropriate grave to De Soto, a century before the French traveller, Jean Nicollet, reached one of its northern tributaries, after concluding a peace between the King of France and the Winnebagoes of the Green Bay of Lake Michigan. The chiefs of this primitive, and not completely virtuous, people the European ambassador profoundly impressed by appearing before them with a pistol in each hand, and on his sacred person a robe of Chinese damask embroidered with birds and flowers. "The squaws," says Mr. Parkman, describing the reception of this marvellously-attired envoy from the politest nation of Europe, "and children fled, screaming that it was a *manito*, or spirit, armed with thunder and lightning; but the chiefs and warriors regaled him with so bountiful a hospitality that a hundred and twenty beavers were devoured at a single feast." Parting on friendly terms with the enthusiastic Winnebagoes, Nicollet passed westward, ascended Fox River, and crossed to the Wisconsin, which he descended till he was within three days' journey of the Mississippi, of which river his Indian guides spoke in such terms as caused the adventurer to suppose that the "great water" was the sea. A branch of the mighty river, which Nicollet approached so nearly, is said to have been visited by Colonel Wood, of Virginia, in 1654, and there is insufficient testimony that another English explorer, Captain Bolton, pushed his way to the main river itself. But, notwithstanding the Spanish discovery effected in the sixteenth century, and the subsequent explorations of Nicollet, Wood and Bolton, the glory of discovering "the Great West" pertains to Robert Cavalier de La Salle, the Canadian settler who, "by virtue of a feeble human voice, inaudible at half-a-mile," and the commission of Louis the Fourteenth, claimed for the Realm of France, April, 1682, "the fertile plains of Texas; the vast basin of the Mississippi, from its frozen northern springs to the sultry borders of the Gulf; from the woody ridges of the Alleghanies to the bare peaks of the Rocky Mountains,—a region of savannahs and forests, sun-cracked deserts, and grassy prairies, watered by a thousand rivers, ranged by a thousand warlike tribes."

Unlike the Jesuit explorers—who were content to spend their lives amongst savages and to exchange the humanizing pleasures of civilization for the hardships and repulsive conditions of barbarous existence, in order that they might promote the glory of the Church and save souls from perdition—La Salle was an adventurer of nineteenth-century type and texture, whose ambition had for its objects the extension of his sovereign's dominion and the acquisition

of such mundane rewards as are due to worldly desert. But though devoid of religious enthusiasm, he was a man of grand ideas that gave an heroic character to a career throughout which he adhered resolutely to his original designs. The year of London's Great Fire saw him emigrate from Europe to Canada, in the twenty-fourth year of his age; and before he had been three years in French America, he sold the seigniorial estate, which was his first field of colonial enterprise, in order that he might acquire the funds requisite for explorations which should result in the discovery of a western passage to China. Four years later, when thought and inquiry had corrected some of his first geographical misconceptions and given definiteness to his plans, he laid out for himself a scheme of endeavour, respecting which his biographer observes—"Three thoughts, rapidly developing in his mind, were mastering him, and engendering an invincible purpose. First, he would achieve that which Champlain had vainly attempted, and of which our own generation has but now seen the accomplishment—the opening of a passage to India and China across the American continent. Next, he would occupy the Great West, develop its commercial resources, and anticipate the Spaniards and the English in possession of it. Thirdly, for he soon became convinced that the Mississippi discharged itself into the Gulf of Mexico, he would establish a fortified post at its mouth—thus securing an outlet for the trade of the interior, checking the progress of the Spaniards, and forming a base whence, in time of war, their northern provinces could be invaded and conquered." In working for these ends he encountered the vexatious opposition which invariably assails the character and ridicules the designs of men who are greatly in advance of the average intelligence of their contemporaries. Alike to the Indians and his fellow-colonists he was an object of suspicion and animosity. To the official mind he appeared a reckless schemer and restless contriver of impracticable expeditions, which would bring France no profit and would probably betray the Canadian settlers into a calamitous conflict with the aboriginal tribes. "The Iroquois," wrote the Canadian Governor, La Barre, to Seignelay, the Marine and Colonial Minister, "have sworn his death. The imprudence of this man is about to involve the colony in war"; and La Barre's representations had such influence in Paris that the Grand Monarch wrote to the Governor of Canada, with respect to the explorer's successful descent of the Mississippi, "I am convinced, like you, that the discovery of the *Sieur de La Salle* is very useless, and that such enterprises ought to be prevented for the future, as they tend only to debauch the inhabitants by the hope of gain and to diminish the revenue from beaver-skins." Thus whilst La Salle was sanguine that he could make his sovereign lord paramount of the whole of North America, the King trembled for his profits derived from the trade in beaver-skins. To place his services and aims in their proper light to the royal judgment, La Salle returned to his mother-land, after an absence of eighteen years, and, presenting himself before Louis, was so fortunate as to gain the sovereign's ear and material assistance far exceeding the amount of aid for which he had ventured to petition. But though he proved no less successful as a courtier than as an explorer, and returned to America with four vessels instead of the two for which he had asked, the expedition put under his command added nothing either to his reputation or the value of his previous achievements. The adventurer who could control the savages and subdue the brutes of the American



forests could not cope with the licentious passions and violence of the mutinous scoundrels committed to his government. The three years that intervened between his return to America and the close of his career were a period fruitful of anxieties and humiliations to the daring explorer, who had not completed his forty-fourth year when the assassin's bullet stretched him lifeless on the plain, close to the spot where his mutinous followers left his corpse, a prey to the buzzards and wolves. La Salle's story is not now told for the first time; but no previous writer has dealt with it so grandly and effectively as the author of the present narrative.

*Horses and Stables.* By Col. F. Fitzwygram, 15th, the King's, Hussars. With Illustrations. (Longmans & Co.)

Few people remember how much they are dependent on horses till a sick carriage-horse in the country or a cabmen's strike in London upsets all arrangements. Still fewer people know in what degree the horse, to whom they owe so much, suffers from the neglect of common sense in his treatment, and how great a part of his services are lost through causes which never need to exist. Take, for example, the ordinary stable treatment of a horse. Pure air is as important to the blood as wholesome food to the body. Out of doors, Nature purifies the air, and keeps it pure by her own means; but in the closed stable Nature is not allowed to use her simple process, and artificial means must be employed. What can be simpler than stable ventilation? There is no need for the same care about slight draughts as in our own dwelling-rooms, for the horse is hardy. The foul air is heated, is consequently light, and will rise and escape if it has but the chance given it of an exit in the highest part of the stable. Fresh cool air will find its way in below, if we only give it the necessary openings; and a steady current may thus be kept up and regulated. It is especially essential that the horse should breathe the fresh air, and that it should circulate about his head pure and undefiled. Compare with this the most common form of stable. It has a door and two or more windows in front, and no other ventilation. The air enters behind the horse, and picks up whatever foul emanations may have arisen from the bedding before it is presented to his nostrils. The horse stands where the air is most stagnant; and when he has breathed the air and sent it forth heated, it rises to the roof, finds no exit, cools, falls again and mixes with the other air, to be again and again breathed and made fouler. Col. Fitzwygram will tell the owner of such stables how to improve them, and keep his horses healthy by pure air, at a very trifling cost. We would certainly not build a stable without consulting the Colonel's book, which is simply written, gives reasons, and contains, in fact, a combination of principles and experience, resulting in a vast amount of good, sound common-sense suggestions. Ventilation, paving, draining, aspect, light, warmth, are to be had at moderate cost; and the Colonel is not above telling us how to economize, and exactly what may be done cheaply, and at what sacrifice of efficiency.

As is the first chapter, so is the rest of the book. From stables and fittings we pass to watering and feeding. We have the principles—the theory of feeding—and then a chapter on forage, that ought to make the veriest cockney a decent judge of oats and hay. There are excellent pictures of the ordinary grasses, and their description gives their relative nourish-

ing properties, and distinguishing marks when new or old. It is by no means so easy to tell new hay from old in the truss, though easy enough in the stack. Col. Fitzwygram thinks that new hay, if well dried, may be given safely to hunters after November, and that after a year and a half hay loses much of its nourishment. Then we come to grooming; and, first, we have the question, "Why does the stabled horse require constant grooming, whilst the same horse turned out into a field does well enough without it?" First, the philosophy of grooming, then the application of the principles. And here we are glad to see Col. Fitzwygram run a tilt at the system of rubbing horses down with a wisp, or rubber, instead of using the brush, which, however well it may answer for the fine-skinned, short-coated thoroughbreds of the racing stable, is most certainly unsuited for the class of horses in the army, where, for some reason or other, the practice is beginning to gain ground. Few points connected with stable management are more important than grooming, and few are more often neglected. "It is in vain to expect that servants, however good they may be at starting, will long continue to give the time and labour required daily to groom horses as they ought to be groomed, unless the master is able to, and does, appreciate the result of their labour."

There is something painfully significant in the long list of diseases and illnesses with which, and the best method of treating them, a large portion of the book is filled. Scarcely one of these is not, more or less, directly the result of faulty management. Bad ventilation, dirty stables, insufficient supply of nutritious food, bad forage, excess of food, combined with that most common cause of ruin to a horse's constitution, want of exercise, have to answer for a vast amount of suffering to the horse, and pecuniary loss to his owner. But there are not only negative causes such as these at work to produce disease, but active positive causes. Take, as one disease among many thus produced—that which has caused many a good horse to sink from the barouche to the four-wheeled cab—"roaring." It is brought about in hundreds of cases by the bearing-rein. "In our endeavour," says Col. Fitzwygram, putting the case much more mildly than did Mr. Mayhew in his 'Illustrated Horse Doctor,' "to give an arched appearance to the neck, we sometimes, in horses not naturally so formed, produce distortion of the larynx, and, consequently, obstruction to the free ingress of the air. Horses in which the branches of the lower jaws are not set sufficiently wide apart to allow of the head being freely and easily bent, often make a roaring noise if the head is reined-in when they are ridden; and a continuance of this forced position may induce thickening of the membrane, and ultimately roaring." Not only may, but does, in innumerable cases. Look at the natural position of a horse's head and neck in drawing a weight, as you may see it any day in a cab-horse, when its driver is too wise to use a bearing-rein; compare it with the forced curve of a high-stepping carriage-horse's throat, and see what discomfort the latter must suffer. Try to run with your chin forced down on your chest and your throat bent, and you will no more admire the result of the bearing-rein than you admire the Chinese foot as compared with the straight toes of the Venus de' Medici.

But we must leave horseflesh for the present, only recommending any one who is about to buy a horse to look at Col. Fitzwygram's chapters and illustrations on conformation, and his notes on the law of warranty; and any one who wishes to keep his horses sound in wind and

limb, healthy, fit for hard work, and in good condition, to compare his stable arrangements with those which this author suggests, and to see how far he and his grooms are acting wrongly through blind tradition, which rules in the stable, and how far they fall short of the true philosophy of the management of "horses and stables."

*The Student's Hebrew Grammar.* From the Twentieth German Edition of Gesenius's Hebrew Grammar, as specially prepared and improved by E. Roediger, Ph.D. With his co-operation, translated by E. Davies, LL.D.; with Reading-Book and Exercises by the Translator. (Asher & Co.)

We are still dependent on foreigners for the best Hebrew grammars and lexicons. In the former department, the names of Gesenius and Ewald stand pre-eminent, though the more recent works of Olshausen and Böttcher have peculiar excellencies. To the great Hebraist of Halle, we owe the *Lehrgebäude*, a volume of more than 900 pages, published in 1817, of which a large impression was struck off, to the author's subsequent regret. His *Elementary Grammar*, the first edition of which appeared in 1813, was so successful that it had reached a thirteenth edition in 1842. After his death, it was entrusted to the superintendence of his friend and pupil, Prof. Roediger, whose great and varied learning is appreciated by all oriental scholars. Under his editorship a twentieth edition has been reached. Meantime, a formidable rival to Gesenius had appeared in Prof. Ewald, whose *Critical Grammar*, first published in 1827, has been entirely superseded by what he terms the *Copious Compendium* of the Hebrew Language, an eighth edition of which is now passing through the press. His *Grammar for Beginners* reached the third edition in 1862. The distinguished merits of the celebrated Göttingen scholar in the department of Hebrew Grammar are too well known to require notice. It owes much to him. Accuracy, precision, philosophic insight, have been carried by his penetrating genius into all its departments. His originality and boldness of investigation often succeed in elucidating dark points. Yet it would be wrong to affirm that Gesenius's books are antiquated. Lucid order, admirable arrangement, clear judgment and well-digested facts give his grammars an abiding value; and it is difficult to imagine the time when scholars will cease to consult them. The progress he had made towards perfection is well exemplified by a comparison of the first with the thirteenth edition, showing that he was alive to all new researches, and prepared to adopt them as far as they seemed correct. Ewald has not the same talent for writing a grammar suited to beginners. His style is obscure, his method difficult. His efforts to express his sentiments in an original and profound way are always laboured. But his '*Lehrbuch*' is indispensable to the scholar. A marvellous monument of analytic power and subtle research, it almost exhausts the subject.

The work of Olshausen is unfortunately incomplete, else it would deserve a wider and juster appreciation than it has received. In some respects it is superior to all others. Nor is the recent copious *Grammar* of Böttcher without ability and independence. The learned author laboured through a long life, and not in vain, to investigate the genius of the Hebrew language.

In addition to these German grammars of the Hebrew tongue, two written in English should not be overlooked, those of Nordheimer and Kalisch, the former published at New

York in two volumes, 1838, 1841; the latter in London, in two parts, 1862, 1863. Both have great merits, the latter especially. The volumes of Dr. Kalisch contain a full, clear, and excellent system of grammar, admirably fitted to lead the learner forward step by step in acquiring a comprehensive knowledge of the language. Sound judgment and exact scholarship appear throughout; so that the book cannot be neglected by students. As to Nordheimer, we have seldom consulted him in vain. He is original, analytic, constructive, ingenious; possessing a deep insight into the language.

For beginners, students, and general scholars, there is no better work than that of Gesenius, edited by Roediger. Each successive edition has been improved more or less, so that it is now not only longer than the thirteenth, but considerably different. The learned professor, wisely retaining the groundwork and plan, has laboured to introduce minute improvements and accuracy, that it may not be behind the present state of knowledge on the subject. Had he felt at liberty to follow his wishes, he would have changed more than he has done. The schoolmasters of Germany, however, have been a check on extensive innovations. Hence the result has been a substantial adherence to the great master.

The general tendency of the improvements is towards Ewald and Olshausen. Gradually and slowly has Gesenius been approaching the results, and even the terminology, of his powerful rival. The grammatical principles of Ewald obviously influence the mind of Roediger. This will be deemed a merit by many,—and justly so, if not carried to excess; for there is a limit to the adoption of Ewald's views which should not be exceeded. His speculations are sometimes more subtle than correct.

We notice a few points. *Vav* consecutive prefixed to the future is pronounced a strengthened *vav copulative*. This explanation was adopted by Gesenius in the thirteenth edition, and is now the commonly received one. We doubt, however, the propriety of the strong language employed by Roediger respecting the resolution of the *vav* in question into the preterite of the substantive verb and the third person of the imperfect, when he says that such is the opinion of earlier grammarians, that it is in every respect erroneous, and is now nearly obsolete. Nordheimer and Kalisch adopt it. It is difficult indeed to account otherwise for the patach vowel under the "vav," and the dagesh forte after it.

We question the correctness of Roediger, though Ewald is on his side, in making the signification of Niphal primarily reflexive of Kal. Here he departs from Gesenius and others. But he is right in abiding by Gesenius's view respecting the form "lams," viz., that it has always reference to plurality. The observation relative to its use in Isaiah liii. 8. is partly incorrect; for in that passage it stands in connexion with the *servant of Jehovah*, not with *generation*.

The lengthened imperfect, i. e., the future paragogic of former grammarians, is termed by Roediger the *cohortative*: perhaps *optative* would be preferable, since it expresses a *desire* or *wish* towards the performance of an action. The statement that the *jussive* occurs only in the second and third persons should be supplemented by the observation that it is used once in the first person—Deuteronomy xviii. 16.

We have little doubt that the book will become a popular manual. Other translations of the same grammar, such as that published by the Messrs. Bagster, and the American one of Conant, represent old editions of Gesenius. The present is even preferable to the last

German one, because it has the editor's new corrections and additions. Hence it is really a twenty-first edition.

The translator has done his part well. The Reading-Book and Exercises at the end are his addition. The portion, however, is susceptible of improvement. A learner, for example, may be misled when he sees Psalm xix. 8. printed in four lines instead of two; and Psalm xxvii. 4. in five lines instead of four. As to *rhyme* in Hebrew poetry, the translator supposes it to have been always undesigned,—an opinion which cannot well be sustained, and which he would probably have modified had he known Sommers's 'Biblischen Abhandlungen.' Intentional rhyme seems pretty clear in Judges xiv. 18. and Lamentations iv. 3. Again, the national proverb in Genesis xxii. 14. can only be explained according to the established usage of the verb in Niphal, "He (Jehovah) appears, or manifests himself"; and the sense devised by Gesenius, "it is provided," is arbitrary. Yet the translator adopts it.

*The Last of the Tasmanians; or, the Black War of Van Diemen's Land.* By James Bonwick. With numerous Illustrations and Coloured Engravings. (Low & Co.)

THE land of Mr. Bonwick's interest and affections is evidently Tasmania; and with a bias in his favour, the reader of this volume, as he peruses its pages, becomes sensible of a similar, even if it be a less ardent, affection for our remote colony and its unsightly natives. Although it is not a land flowing with milk and honey, but as much the reverse as any country,—and although it is rather a land, in the past, abounding with convicts and savages, and at the present with discouraged settlers,—nevertheless Mr. Bonwick contrives to invest it with a certain attraction which allures the reader through 400 fairly-written but rather desultory pages. These contain something for several different classes of readers. The mere general reader finds occasional anecdotes and incidents, and lightly running, cursory and diversified paragraphs. The Christianizing colonist meets with an eulogium upon missionaries; the ethnologist discovers numerous illustrative stories of the rude aborigines, with not a few striking portraits of the same; while ladies will feel awe-stricken at the forbidding visage, after a photograph, of "Bessy Clark, of Oyster Cove," who assuredly could not have been the result of any process of Natural Selection, unless the selection had been from all the ugliest prototypes developed into one ultimate issue of terrific ugliness. The geographer will find a modicum of geography; and the anthropologist may delight himself with some passing elucidations of the causes of human degradation and the fecundity of mixed races. Indeed, everybody not absorbed in Irish politics will be interested in the account of the Last of the Tasmanians; while perhaps even the worn-out Irish politician himself will desire that he might as pleasantly read a notice of the Last of the Irishmen.

It ought to be observed that several of the portraits of the unsightly natives adorning this volume are not fancy sketches, but taken from photographs; and although others are not, yet all are graphic, and have an aspect of verisimilitude. Naturally, the principal interest of the volume centres in these people, but it is not easy to attach the importance to petty personal details about them which our author does. Doubtless, if we had seen in the flesh our horribly-visaged sister "Patty, the Ring-tailed Opossum," we should have discovered something interesting in her, but we fail to do so in her photo-

graph, which strongly resembles a broken-nosed Sphinx. Possibly, too, we might not have shuddered at Bessy Clark, of Oyster Cove, as we now shudder whenever, in turning over this book, her hideous features obtrude themselves upon our eyes, had we but seen her face to face, and talked with her about her life. Strange to say, our author declares that she was the best-looking of her sisterhood. Her native name means the Kangaroo-head, but, judging from her likeness, she had a much nearer resemblance to a mastiff. Yet Bessy enjoyed her days of courtship. "He," said she of her old lover, "tell me plenty times he love me, then he make love, then he ask me to be his wife." She became his wife, suffered every conjugal trouble; and had she lived in England would perhaps have appeared as a petitioner in the Divorce Court.

Comparatively, the men bear away the palm for beauty, for both Patty and Bessy are frights contrasted with William Lanné, the last man, who, though rather like Tiberius Cæsar in his full front face, presents a respectable profile—massive and square-headed, yet with touches of savage good-nature and intelligence. This William Lanny, or Lanné, *alias* King Billy, the last man of the Tasmanian aborigines, was, singularly enough, the last child of the last family brought from Flinders' Island. King Billy's life, adventures, death and funeral are related at the close of the volume before us. He was the last sovereign of his ancient race, and was warmly greeted by the Duke of Edinburgh, in January, 1868. Clad in a blue suit, with a gold-lace band round his cap, he walked proudly with the Prince at the Hobart Town Regatta Ground, apparently conscious that they two alone, of all the assembly, had royal blood flowing in their veins.

Unhappily, Lanné was frequently disposed to forget the dignity that became a native sovereign by imbibing too much beer and rum. The consequence was, that he died like a dog at the Dog and Partridge public-house. English cholera was his disease, but English rum perhaps was his destroyer. Poor aboriginal king! he could not lay down his body in peace in the dust. The grave into which he was apparently lowered, amidst a crowd of mourners, really held not a vestige of his remains; for museums coveted his skeleton, and Science was determined to have his skull. *Per fas et nefas*, science and its societies contended and had their way; but the manner of securing it was sad and disgraceful. The dead-house at the hospital containing Lanné's body was entered at night, the head was skinned, and the skull was carried away; while, with a view to conceal this proceeding, the head of a patient who had died in the hospital on the same day, or the day previously, was similarly tampered with, and the skull placed inside the scalp of the unfortunate Lanné, the face being drawn over, so as to wear the appearance of completeness. On this imitation being discovered, the members of the Council of the Royal Society were greatly annoyed; and feeling assured that the object of the person who had taken the skull was, afterwards, to take the body from the grave, and to possess himself of the perfect skeleton, it was resolved to take off the feet and hands, and to lodge them in the Museum, an operation which was carefully performed. The funeral then took place,—if, indeed, any human being can be said to be buried, minus his skull, his hands and his feet. Afterwards, the grave was to be watched by the police, but the arrangement failed, and the next morning it was found that the grave had been disturbed and despoiled. Further details may be found in the volume by all who care to seek them. After reading



them every one will be disposed to pray for himself—"Save me from my *scientific* friends!"

It appears that there still survives "the last woman" of the aborigines, and that her title is Lalla Rookh! The best wish we can cherish for her is, that when her time comes, she may, at least and at last, keep her own skull, hands and feet on her own undismembered skeleton.

The author expresses at length his views on the subject of the general extinction of aborigines. Not merely does the white man's civilization gradually exterminate the black, but even his uncivilization tends to this end. The white man's spirituous drink is the dark man's sure destroyer. Our vices as well as our virtues are everywhere inimical to the aborigine. Sometimes the white man, morally estimated, is the greater savage, and Tasmania has seen a few white brutes who outraged even Tasmanian barbarousness. But beyond this, physical agents in some mysterious manner intervene, and the aborigine often dies of consumption or of inflammation of the viscera. His black and bulky frame strangely pines away, or burns away, even in its own native wilds and forests. Certain laws of Nature and the development of humanity seem to be in array against the vainly struggling and feebly languishing aborigine in all the habitable places of the earth; and such is the fact, though science may at present be at fault as to many particulars and as to exact causes.

A large field of discussion here opens to ethnologists, political economists and philanthropists. The investigators into savage life have accumulated and are accumulating facts and records with laudable diligence, and physiologists may help them with their theories. What light may be thrown upon these inquiries by the story of the departed Tasmanians this volume will show to its readers, although it is more miscellaneous than scientific. The anecdotes illustrative of the hopelessness of aboriginal civilization are instructive; and generally throughout the book the sympathetic feeling and kindness of tone which the author displays towards the friendless aborigine, gives us that bias in his favour which we alluded to at the commencement of our notice.

*Accessible Field Sports: the Experiences of a Sportsman in North America.* By "Ubique." (Chapman & Hall.)

In the days when William Somerville celebrated in blank verse the delights of the Chase, which he likened to guiltless war, our stag-hunting and fox-following ancestors, who seldom went more than twenty miles from their own doors in pursuit of game or vermin, would have deemed the man ripe for Bedlam who should have predicted that in the following century the squires of English counties would number salmon-fishing in Labrador and buffalo-hunting in American prairies amongst accessible sports. By bridging the Atlantic, steam has, however, so brought the two hemispheres together that we have long since ceased to marvel at the experiences of a British huntsman who has shot wild-fowl in Illinois, killed black bear in the cane-brakes of Arkansas, and brought down antlered quarry in the wilds of Indiana. One rarely enters a crowded London ball-room without seeing stalwart cavaliers, agile in the waltz or picturesquely massive on the outskirts of the whirling throng, who make their periodical trips to the hunting-grounds of North America in search of unbought health and new excitements. The persecutor of brutes, whose pacific duties in Westminster Hall or "the City" forbid him to spend six months in the great plains west of the Mississippi,

finds time for a run across the Atlantic to the British American forests and lakes north of Toronto, where he may satiate his appetite for arduous pastime with the slaughter of bears and deer, and, in dealings with voracious muscalonge and impetuous black bass, may learn to look disdainfully on the gentle Isaac Walton's mode of diverting himself with the finny tribe. To Englishmen who see the fields of sport rapidly narrowing in their native land, and look forward mournfully to the time when, upon the abolition of the Game Laws, even princes will be deprived of the diversion of the *bathue* and cease to do their pleasure on the moors, this change is fraught with consolation. The human race may multiply with a rapidity never imagined by Mill or dreaded by Malthus, but many generations must come and go ere the hunting-grounds of the New World will be exhausted; and until they shall have been reclaimed by irrepressible civilization, so long as Inman and Cunard flourish, English gentlemen may pursue wild creatures to the death, though game and sport be utterly banished from English soil.

And only by a few degrees less noteworthy than the forces which have brought about this revolution in the world of sport is the progress made in the special kind of literary art which enables the indolent occupant of an easy chair to share the triumphs and anxious delights of hunters in lands where he has never set foot. Whilst the affluent in purse and leisure act upon Mr. Gillmore's instructions, less fortunate mortals, who have neither the money, nor time, nor heart to cross the Atlantic, may go trout-fishing in Maine or pot musk-sheep in Arctic America by the help of a volume which enables the peruser to imagine himself an actual eyewitness of the scenes and a participator in the adventures which it commemorates. For whatsoever Mr. Gillmore goes and whatsoever he does, the reader is with him. Seeing with the eyes, thinking with the mind, and acting with the sportsmanlike skill of the narrator, under the influence of his pages we feel ourselves his equal comrades, and at times, in the self-forgetfulness of romantic excitement, become the hero of his solitary exploits. The book that thus strongly affects the imagination may be left to commend itself to the generality of readers; but concern for the welfare of literary art induces us to counsel some of the many scribes, who are chiefly ambitious to excel in the delineation of hunters and their ways, to pay critical attention to a work which differs notably from the ordinary literature of "the field" by closeness and simplicity of diction, freedom from sensational extravagances, and almost total avoidance of the cant and slang in which sporting penmen are too apt to indulge, under the very erroneous impression that they impart an agreeable air and piquant spice of knowingness to their descriptions. That the author knows how to heighten the effect of an imminently-perilous and terrifying position by a judicious exercise of humour, may be seen from his method of telling how he extricated himself from the embarrassing attentions of a big black bear:—

"The weight of the game told heavily on my shoulders. When half of the journey (which I had long wished had been the whole) was reached, I heard a rustling in the brush, evidently caused by large game. Such a warning instantly aroused me, and, on the alert for further sport, I took all the surrounding visible objects in at a glance. In front was a bear. A monster to my vision he appeared, for I was uninitiated at that time—and I believe the eye has a trick of dealing in the marvellous with unaccustomed objects—and, to my horror, Bruin was coming directly towards me. My first feeling was to fly; next, to ascend a tree; thirdly,

to disappear into my boots. The second glance gave me more assurance. Mr. Bear was evidently on urgent private affairs; his whole manner bespoke this; and he did not see me; so I determined to stand still, hoping he would remain ignorant of my presence, or, at least, give me a fair show if compelled to fight. Onward advanced Bruin; closer and closer he came, and the nearer he approached the farther my heart went into my mouth. Still he was fifty yards off, and had plenty of time to change his course; but no such change took place; for if he had been a ball bowled at a wicket the precision of his course could not have been truer. Twenty yards could not have intervened between us when my presence became known, and the manner of welcome I received was far from encouraging, for he halted, sniffed in the air, and gave an angry growl. I wished myself at home in bed, or at the antipodes, or in any place but my present standpoint. For remember, reader, my gun was only loaded with duck-shot; and I was green, and, I fear, very soft. It was evident that my appearance was not intimidating, for my adversary neither swerved to right nor left, and his wicked eyes blazed forth flashes of malignant hate. Eight or ten yards more the distance was diminished, when, whether from fear, certain that my last moments had arrived, or knowledge of animals' habits, I gave a shout—a feeble one, of no distinct note, I believe; but the result was fortunate, for the foe halted, and really seemed uncomfortable, occasionally glancing around, as if he believed retreat, if possible, would be advisable; but second thoughts are not always best. The irresolution was fatal, and the bear found it so ultimately, for he again advanced towards me. When scarcely eight yards divided us, a second shout brought him again to a halt, and, as he sat up, displaying his teeth,—symptoms that too truly said, 'I will teach you a lesson'—I let him have the contents of the right barrel, aimed for the nose, well knowing the shortness of range would throw the projectiles up. And so it did. At so short a distance the concussion was irresistible; both eyes were destroyed, the forehead up to the apex of the crown fearfully cut up, and the poor bear rolled over, clawing the injured parts in life's last agony. Without hesitation I delivered the *coup de grace* by discharging the second barrel at the butt of Bruin's ear, thus surely putting a finishing touch to his earthly career. This bear weighed about two hundred and twenty pounds, and was, in the vicinity where killed, deemed a very large one."

Whilst repeating on his title-page the *nom de plume* under which he published his 'Gun, Rod, and Saddle,' Mr. Gillmore does justice to himself and gives pleasure to his readers by revealing to whom we are indebted for two capital books.

*La Plata, Brazil and Paraguay, during the Present War.* By Commander A. J. Kennedy, R.N. (Stanford.)

THE part which Capt. Kennedy played during the Paraguayan war was infinitely more pleasant than the fortunes of those who lately described their treatment at the hands of Lopez. Being in command of a gunboat of light draught, Capt. Kennedy was sent up the river Parana to protect British interests. He gives us a vivid sketch of the trip up the river; of the sandbanks through which his small craft was piloted, and on one of which she grounded for a time; of the mosquitoes that swarmed along the banks, and bit so viciously as to change the personal appearance of the sufferer, and to drive many of the seamen into the sick-list. The gunboat lay for a time with the Brazilian fleet, and then returned to Monte Video, after which Capt. Kennedy accompanied his admiral on a visit to Urquiza, the former President of the Argentine Republic. The account of this visit is lively and spirited. We have a telling description of the Gaucho way of breaking wild horses. We see General Urquiza carving



ostriches with great strength of wrist. The English officers make themselves agreeable to the young ladies; but the newly-acquired Spanish leads to some awkward mistakes, and to compliments which are the reverse of complimentary. Such things form the staple of Capt. Kennedy's book, which is amusingly written, and runs on with thorough naval animation. The sketch of the campaign in Paraguay does not add much to our knowledge, and we hear scarcely anything new about Lopez. But though the result of this is that the book does not exactly bear out the promise of its title-page, we cannot say that it is the less interesting.

Little that was worthy of note took place during Capt. Kennedy's stay with the Brazilian squadron. There were occasional alarms of fireships which made him feel nervous. It would be impossible for his gunboat to be distinguished from a Brazilian ship if the night was dark and the enemy came down suddenly in the form which is most obnoxious to seamen. Torpedoes, too, were being constantly floated down. Iron cylinders, with several cases of powder inside, were the kind usually adopted, — a pole projected above water, and communicated with some detonating composition in the cylinder, so that when the top of the pole was struck by a ship the powder ignited. However, partly owing to the great strength of the current, which rendered it difficult to place these torpedoes properly, — partly to the precautions taken by the Brazilians, whose boats kept guard night and day grappling for the floats attached to the torpedoes, — not much damage was done. A boat was once blown up while engaged in this service; it came too rapidly down with the tide, and struck the torpedo which it was attempting to grapple. The headmost ships also protected themselves by putting out heavy spars over their bows so as to make torpedoes explode before touching the hull. Owing to this precaution, one of the ships which was struck sustained no damage beyond broken glass and skylights. Another unpleasant visitor on the Parana river was the *pampero*, a squall coming on with such suddenness and such fury as to tear off huge boughs of trees, unroof houses, and drive the river craft right up into the bush. We must preface Capt. Kennedy's sketch by saying that the night was unusually close and oppressive; there was not a breath of air, and the men were sleeping on deck in the midst of a cloud of mosquitoes: —

"I was just going to make an effort myself, and had been working away with a wet towel to clear off the thick of the buzzing multitude, when the quartermaster of the watch came over to me (I had a cot slung on deck), and said he thought a squall was coming on, as he heard a strange rustling of trees down the river. I looked out: the night was perfectly calm, and not a cloud to be seen, but I distinctly heard the rustling in the woods some distance down the river. I knew this must be caused by wind, so at once ordered the men to be turned out, to lash up their hammocks and furl the awnings. The ship was quite safe as regarded dragging her anchor, for we were in a little bay, with high ground round us. But I knew these *Pamperos* were accompanied with heavy rain, and whirlwinds sometimes twist up any canvas exposed in a moment, so I wanted to get the awnings and hammocks down out of the way. The rustling was now freshening into a dull roar, and clouds began to show over the trees, but still not a breath of air where we were. The mosquitoes had all vanished as if by magic, and the dogs on shore were howling dismally. We were working away like mad to get our bedding down and awnings furled, when a dark mass of cloud suddenly covered the heavens like a curtain, and in an instant wind, rain, thunder and lightning burst on us in a mass, beating everybody down on the deck. Hands were by the anchors,

and the quartermaster crouching down at the gangway with the lead. But I felt tolerably sure that all was safe; for as the *Pampero* blows up the river, and the current runs down with increased rapidity while it lasts, from the rain filling the river, one neutralizes the effect of the other. The wind blew so furiously that we were covered in a sheet of foam, which, with the rain, made it impossible to see what was going on amongst the Brazilian ships; but we noticed one flash of lightning fall where the centre of them ought to be, and the next morning saw a corvette with her main-topmast shattered at the masthead, having been struck by the electric fluid. The heaviest part of the storm lasted about an hour, and during that time the lightning was awfully close; but I am happy to say we escaped damage. After the centre had passed on up the river the wind settled down to a strong gale from S.W., which lasted till about 3 P.M. next day; after which it cleared off to a beautiful evening — the air most pleasantly fresh and cool after the blow."

Although Capt. Kennedy is thoroughly in his element while working hard to make his ship snug before a squall, or to get her off a sand-bank, where she seems hard and fast, with a sinking river, he is none the less ready to enjoy himself in the company of dark-eyed beauties; and he seems to have lost his heart both at Monte Video and at Corrientes. In the first of these places he talks of the delight of flirting in darkened rooms, where a gentle pressure of the hand tells you that your attentions are welcome, and where everything goes smoothly till the *maté* bowl comes round, and you are beguiled into swallowing a vile decoction which is red-hot and as bitter as gall. On the visit to General Urquiza, Capt. Kennedy seems to have left the flirting to his brother officers, as he was, no doubt, thinking of the Corrientes beauty, to whom he had almost made an offer. By this means he was probably saved from the awkward mistake into which one of his companions fell, when attempting to compliment a young lady. He wanted to say that it was very embarrassing for him not to be able to express his feelings so strongly as he could wish; but what he really said embarrassed the young lady so that she took to flight with a face as red as a peony. It turned out that his remark ought only to have been addressed to her if she was married, and if he was the family doctor. We cannot wonder at Capt. Kennedy's chuckling over his comrade's misfortune. However, there were things at General Urquiza's for which he, too, was unprepared. He was told at dinner that the General attributed his good health to a particular kind of water he drank; and on Capt. Kennedy's expressing his curiosity, some of this water was handed to him. It proved to be a very strong-smelling compound, made up apparently of mud and water in equal quantities; and when Capt. Kennedy put it down to settle, he was told it should be drunk while it was fresh. The look of the mud was bad enough, but the smell completed Capt. Kennedy's discomfiture, and he put down the glass untasted, with unmistakable signs of disgust. Loud laughter went round the table, and Urquiza himself said with a grim smile, "Yes, of course it takes time to get used to it, but it is a fine thing. The deep colour is caused by the *sarsaparilla* plant. I have been drinking it for many years, and find it very wholesome." The news will probably be gratifying to old Dr. Jacob Townsend.

On their way back from General Urquiza's, Capt. Kennedy and his friends witnessed the Gaucho method of taming horses: —

"A strong, fiery-looking animal was selected, and the dormador entered the corral, several gauchos closing the entrance to prevent the horses darting out. The dormador, now walking up to the mass of animals huddled up in a corner of the

corral, waved his lasso round his head. The horses dashed off at full speed for the entrance; here they were turned by the attendant gauchos, and continued their career round the corral. They galloped round twice, their wild eyes and waving manes giving great interest to the scene; at last the dormador, whirling the lasso lightly round, threw it over the head of the selected horse, at the same time sinking down smartly on his left knee, and holding the lasso close down with both hands. The horse no sooner felt the lasso on its neck than it gave a bound in the air, and dashed off with a force sufficient to break a cable; the dormador, sliding and crouching along the ground, played him with admirable skill, and detaching him from the other animals, in a very short time brought him into the centre of the corral, plunging and rearing, but with his tether much shortened. Another gaucho now appeared on the scene with his lasso, which he cleverly threw on the ground under the horse's fore-feet, as he was plunging, and by an upward jerk tightened round his legs. At the same instant the dormador let his lasso run out freely, which the horse feeling, immediately dashed off again at full speed; but the leg-lasso brought the poor beast to the ground with a shock sufficient, one would have thought, to have broken every bone in his body. It did stun him completely, for the animal lay perfectly motionless, and there was no need for the gaucho to run up and sit on its head. However, he did so, while the dormador hobbled its off fore and hind legs together. It was now kicked and punched until consciousness was restored, and the poor beast, after some convulsive plunges got on its legs again; two more gauchos now came, and partly led and partly dragged the animal to a post outside the corral, where he was saddled and bridled. This operation caused a violent struggle; the horse, now regaining his strength, plunged, kicked, and bit with all his might; but the gauchos knew their work, and appeared perfectly fearless, getting out of the way of a kick or bite as if by intuition. The dormador now, fastening a handkerchief tightly round his head, watching his opportunity, jumped into the saddle, and signed to the men to throw off the leg-lasso. This they did, and the horse, feeling the weight on his back and his legs free, jumped straight off the ground, and then commenced to buck, plunge, and dash out, in a way that made one's back ache to look at. However, the dormador stuck on, and a gaucho, coming up behind, with a long cutting whip, administered such a lash on the horse's quarter, that, with a snort like a scream, he started off at full speed, the mounted gauchos on each side keeping him straight. The country was open and level for miles, so away they went, the unbroken horse occasionally stopping to buck and kick, but each time his attacks became fainter, until at last he was ridden up to us quite exhausted, eyes bloodshot, covered with foam and blood, and looking perfectly bewildered. The dormador dismounted, and turned him over to the gauchos on foot, who unsaddled him, and tied him up to a post. Poor beast! he looked as much broken down as broken in."

After this spirited sketch, Capt. Kennedy's book may be left to make its own way with our readers. We must warn them, however, that they will have much to skip, and that though Capt. Kennedy describes with great vigour all that he saw, he did not see the campaign between Lopez and the Allied Forces, or the attack on Humaita.

#### GIFT BOOKS.

*Æsop's Fables.* Illustrated by Ernest Grisct. (Cassell, Petter & Galpin.) — It is rare that text and illustrator are so well matched as in this work. M. Grisct has a sense of humour, which is more effective on account of its spice of slyness, and a freak of satirical zest which makes its possessor at once more earnest and spirited than might otherwise be the case. The sardonic grin of so many of the 'Fables' which for many centuries have borne the name of *Æsop* is not likely to be overlooked by the

shrewd draughtsman who astonished and delighted the artistic world by countless sketches of so original a quality that connoisseurs and "lovers of Art" were taken aback, and looked to artists ere they applauded that which was new. Above all, M. Griset is a master in treating animal character. He can, without caricaturing, still less adopting the very foolish expedient of adding human faces to quadrupeds, make laughable sketches of the creatures which moralize so wonderfully in the pages of Æsop.

If any one doubts M. Griset's aptitude for such a theme as this let him study the group of creatures in council which illuminates the end of the "Editor's Preface" here; they seem as much interested as ourselves in the volume which the lion in spectacles holds, and appears to be about to read aloud to his fellows. Let such a doubter study those two tight-skinned, smooth and limp-looking frogs which sally forth on the first page. We have a deeper horror than ever at the conduct of the wolf to that ninny of a lamb whom he snapped up, after we have seen the hungry, sneaking, black and ragged ruffian who hides the stick behind him and is a scoundrel to the very tip of his cruel muzzle. When the cat hangs herself on the nail, to look like a stuffed Pussy, neither she nor our artist forgets to let her tail hang loose, like a dead tail, and so deceive the mice which peer over the edge of a shelf; still she is not "too dead," so to say, but lifelike enough to warn the wary little prey she so heartily coveted. That was a very hungry dog who parted with the substance for the shadow. Notice the inscrutable eye of the waiting hawk; notice the dreadful dagger which is girt about him. Notice the capital, true drawing of the leopard on page 25. What an astonished "surgeon, &c." is that crane who from behind his counter regards the half-choked wolf, and gets so small a fee for his skill and personal risk in thrusting his bill down the brute's throat. Two other capital sketches are 'The Fox and the Stork,' which look exactly like seddy undertakers' men; and 'The Fox without a Tail,' a first-rate study of character, abounding in humour. Notice the good drawing of the wolf on page 123, of the bull on page 112, and the spirit with which the fox-cub in 'The Fox and the Grapes' jumps at the unattainable fruit is delicious. The group of jackdaws on page 57 is inimitable. Notwithstanding our great admiration for these capital designs it is with pain that we observe several indications that M. Griset must have done too much work. Many of the cuts here are not so wealthy in spirit and incident as scores of others have been, the subjects of which will not bear comparison with those of Æsop's Fables.

*The Scenery of Greece and its Islands.* Illustrated by Fifty Views. By William Linton. (Cassell, Petter & Galpin.)—Mr. William Linton seems to aim at recalling to our minds the "Annals" of half a century since, in which some of the finest painters, the most exquisite engravers and the most careful printers united to produce wonders in the way of gift-books. There are gift-books and gift-books, may be said of the old-fashioned gems, and of that volume which is before us. Mr. Linton's work comprises fifty plates, with appropriate texts, which represent the most famous of Greek sites, historical and picturesque. The series begins with Athens, continues with Parnassus, Livadia, Chæroneia, Delphi, Eleusis, the islands of the Ægean—Delos, Hydra, Poros, &c.; the Morea, including Epidaurus, Argos, Megalopolis, Sparta, Messenia, Arcadia, the Alps, the Styx, Corinth, and the Ionian Islands, to Corfu. As to the

engravings, some of their number are as commonplace in sentiment as in execution—a certain monotony of handling, tires one, and pervades the series of prints. On the other hand, many are extremely pretty, and even in their way effectively poetical, e.g. the view of Delos from the distance; but what a view is that in fact! Eleusis (Plate XVI.) is well lighted, and looks well; also 'The Cliffs of Parnassus' (Plate XII.) is telling in a scenic way. 'Livadia' (Plate IX.) is good in the same respect. The excessive use of mechanical aids to produce an apparently delicate and highly elaborated effect is as obvious as it is unfortunate in respect to this attractive volume. As to the text, it is cleverly and carefully put together, with enough of grace and tact to be more than worthy of the plates.

*Normandy Picturesque.* By Henry Blackburn. (Low & Co.)—This is a dashingly-written and very lively, if not very profound, account of a tour in Normandy, including Pont Audemer, Lisieux, Caen, Bayeux, St.-Lo, Coutances, Avranches, Mont St.-Michel, Falaise, Rouen, and the Seine. It is illustrated by not valuable but not unpleasing little sketches of buildings, men and things in the province. Mr. Blackburn travelled with a keen zest for what he had to see, with sufficient knowledge of his subjects to make him comfortable in his belief of much of their histories which is more or less doubtful to many students. Nevertheless, he is by no means credulous. The author proposes that his work shall serve as a Handbook for Normandy, so far as it extends, and suggests the route which is indicated by the order in which the names of places, as above cited, are disposed: this is not the common track, and promises opportunities for seeing the best parts of old and modern Normandy. It is a pity to omit in such a tour such towns as Evreux and Domfront; such an omission Mr. Blackburn was compelled to make in order to carry out the scheme of his journey. His popular account of the Bayeux Tapestry may be read with interest by those to whom it is addressed. In the same way, the account of Rouen is acceptable; yet one cannot help wondering at the courage of an author who has written the latest, not the last, of the many thousands of accounts of this city. His architectural details are freely borrowed from popular but sufficient sources.

*Twelve Parables of our Lord.* Illustrated and Illuminated. (Macmillan & Co.)—This is one of the most highly-coloured gift-books with which it has been our good or evil fortune to meet. In it is abundance of gold and painting, as produced by chromo-lithography, in pictures of a gorgeous sort, elaborate borders, and showily-enriched texts. We can hardly venture to judge the work from an artistic point of view, because its contents, when brought to a severe technical standard, fail to move our admiration. The pictures are, nevertheless, apt enough to the standard of splendid gift-books. Among the best of these is the illustration of 'The Pearl of Great Price.' The borders are designed and executed in the pictorial manner of Giulio Clovio and the later illuminators. This is a popular style of enrichment, and fairly represented here, although we have seen better examples than those which are now before us. Considering its magnificence, the volume is remarkably cheap, and it has the uncommon merit, if such it be, of exhibiting its worst feature on the cover, where a vilely-treated head of Christ, printed in colours, spoils an otherwise well-designed binding. In our judgment, the splendour of the illuminations, not being chastened by fine art, is antithetical to the subjects.

## NOVELS AND NOVELETTES.

*Country Courtships: a Novel.* By Anne Beale. 3 vols. (Bentley.)

*The Scapegoat.* By Leo. 2 vols. (Chapman & Hall.)

*The Story of Mdlle. D'Estanville.* By the Hon. Mrs. H. W. Chetwynd. 2 vols. (Chapman & Hall.)

*The Hôtel du Petit St.-Jean; a Gascon Story.* (Smith, Elder & Co.)

THE main idea of 'Country Courtships' is wild and improbable; but the book contains passages of true pathos, and the particular humours of a little sea-coast town in Wales are sketched with a careful hand. The latter point is one of direct usefulness, in its way; for the ordinary "Britisher," though he knows theoretically that there are many languages spoken in these islands, is far too apt to forget that national characteristics of various kinds, some differing very widely from others, exist still in our small country, which might reasonably be expected to have become homogeneous after owing allegiance to the same crown for so many centuries. As to the details of the story, it would be difficult to imagine any series of events much more improbable even in dreams. They are too many to be enumerated here in full; but we may mention one or two of the turning-points of the narrative. Miss Mara Vaughan, younger daughter of a prosperous and conscientious, but somewhat cross-grained dissenter, takes a sudden fancy to a deserted child, found in a ditch, and desires to adopt it and take it to her father's home. Mr. Vaughan naturally objects to this proposed increase to his family circle, and the child is consigned to the care of the parish authorities; but the enthusiasm of Miss Mara is so strong that she follows the little orphan even within the terrible portals of the workhouse, descending for his sake to the position of schoolmistress of the pauper children. The child (let us call him Gerwyn junior) grows up and becomes a musical genius; but, alas! just as his merits are beginning to be conspicuous, he suddenly disappears with an older boy, called "Gypsy George," and the kind-hearted Mara is left disconsolate. Gerwyn senior, in the mean time (the reader can perhaps guess in what secret relation he stands to Mara, and how Gerwyn junior is related to both), is abroad in some distant land, and is not heard of for many years. Miss Mara flouts Mr. Edwin Morris, a most respectable young dissenting divine, who adores her; and her sister Mariana, whom the divine does not in the least affect, is in love with that excellent young man in secret; so that everybody, for a time, is as comfortably unhappy as the most sentimental reader can possibly desire. The courage of the author is great, and meets with its due reward; for everything is brought round at last, with a daring hand and with a complete success, which reminds us of nothing more strongly than the famous "fire fire burn stick, stick stick beat dog, &c." of nursery celebrity. Even as in our childish days we believed that, by the inscrutable process of burning and beating, the old woman at last got the pig home to her cottage, so we now believe that Gerwyn senior comes back and loves his deserted wife as much as he loved her twenty years before; that Gerwyn junior, a runaway workhouse child, becomes at least equal to Paganini; that "Gypsy George," also a runaway workhouse child, becomes a great mining-engineer; and that Mr. Morris, after accidentally coming across Gerwyn senior as sovereign of a native tribe in Central Africa, clad in a judicious combination of feathers and nothing, comes



home and loves Mariana considerably better than he ever loved the unsympathetic Mara: and we are also prepared to accept the fact that all these marvels are combined in the experience of the inhabitants of one little seaport town.

'The Scapegoat' is a sporting novel on a small scale, in which a collection of runs with hounds, steeplechases, flat races, and other incidents of fast life as connected with that noble quadruped the horse, is strung, like a set of dingy beads, on the frail thread represented by the life and adventures of one Mr. Lionel Davenport. Lionel Davenport, otherwise Leo (for the names of the hero and the author are, by a curious coincidence, identical), is a young man in the Guards, who, with an allowance of three or four hundred a year, enters into all ordinary and many extraordinary expenses of London life, besides gambling freely, betting heavily, and sending a stud of ten or twelve valuable animals to Melton at the proper time of the year. The result may be imagined. By the help of mortgages, occasional gains at cards and races, and a fair amount of fashionable assurance combined with subdued rascality, the young Guardsman contrives to live as an honoured member of society for a few years; and then, after a vain, though all but successful, attempt to marry an heiress whom he despises, subsides into a miserable obscurity, from which, having unfortunately been injured for life by a railway accident, he is entirely unable to emerge. We cannot help thinking that this railway accident is an expedient employed by the author, either for shirking a difficulty, or for relieving himself and his readers from contemplating the worst that might have happened. The ruined hero evidently has still enough to live upon; for his little chalet by the Lake of Geneva, no unpleasant retreat for any man requiring rest after the excitement of London life, can certainly not have been bought or held for nothing. The Nemesis, therefore, lies principally in the railway accident, which, however, we may reasonably assume, did quite as much injury to several good people as it did to the wicked Leo; and we cannot therefore admit that it is a proper climax to the story of an ill-spent life. As to the general incidents of the book, the graphic accounts of sporting events may, perhaps, be interesting to a certain class of young men; but a good deal of the narrative is overdrawn, and out of keeping with the class of people and the period to which it relates. As an instance of this incongruity we may cite the houcussing, stripping and putting to bed of the twelve free and independent electors of Middleborough, in order to turn the election in favour of Leo's intended father-in-law. The description of the looser kind of London life is, perhaps, good as far as it goes; but the attempts to depict aristocratic interiors are palpably absurd. The book is very goody-goody in the last half-dozen pages, after Leo is ruined and crippled; but his follies are described with an apparent relish, which suggests that the moral, perhaps, may have been the result of an afterthought.

The scene of both 'Mdlle. D'Estanville' and 'The Hôtel du Petit St.-Jean' is laid in France; but there is a wide difference in treatment between the two stories. The anonymous writer is fully conversant with French life and the interior of French families. Mrs. Chetwynd takes a more superficial view, and supplements it by what approaches to caricature. Nor is this Mrs. Chetwynd's only fault. Her characters are so numerous that she has not been able to do justice to them in the space allotted to her; her story is wanting in incident and in any sustained interest.

The other French tale is far superior. Even if we leave its main features out of sight, we find in it much that throws light on French provincial society. A criminal trial, the election of a deputy, a sermon pregnant with the dramatic expression of French preachers, and other scenes of equal force, give a zest to the story, and keep us from brooding altogether on the self-sacrifice of the heroine and the meanness of the man whom she had first chosen. How that man was brought up by the Prefect of the Department at the time of the election, what an effect the 'Affaire Camboul,' as the trial was called, had upon the politics of the place, and how the trial resulted in the conviction of an innocent man, against whom there was no evidence, may be read in the story. We commend 'The Hôtel du Petit St.-Jean' as a careful study of manners, with a central figure of even greater interest.

Among novelettes we may mention *Too Bright to Last*, by Alice Fisher (Chapman & Hall), which is the story of a young girl who falls in love with a Welsh farmer, is kept apart from him for two years, refuses other offers, marries him, and then dies. This seems a bald and bleak outline, but it is not an unfair account of the plot. The characters, however, are pleasantly sketched, and the story is told in such a way as to make the most of it.—*Priest and Nun* (Hodder & Stoughton) comes from America, and is of the old-fashioned type of Jesuit stories, which are by this time exploded in England. Young girls are enticed into a convent, locked up there, and kept in a dungeon, while their relatives are searching for them in vain. Nuns dress up as servant-girls, and go out to places in Protestant families, where they act the part of spies; fat, jolly priests drink hot whisky-and-water while countenancing all kinds of atrocities; and thus we go through the interminable catalogue of horrors. We meet with frequent words of warning, which seem to show us that the author believes what he writes; but we question if any sensible man will follow him.—*Shadows on the River; or, a Woman's Plot*, by Mary Bennett (Lea), is only worthy of penny numbers.—An apology is due to Mrs. George Tylee's pleasant little fairy tale, *Amy's Wish, and what came of it* (Griffith & Farran), for placing it in such company. But as Amy is turned first into a butterfly and then into a golden oriole, as in the former character she is almost swallowed first by a blackbird and then by a cow, while after her change she is pursued by Trolls, she is not much worse off now than she was during that time of fairy probation.—*Men, Women, and Ghosts*, by Elizabeth Stuart Phelps (Low & Co.), are magazine stories reprinted from American periodicals; readable enough in their way.

For the rest, readers, according to their tastes, may admire Mr. R. L. Johnson's *Brilliant Prospects* (Griffin & Co.), which begins at the Stilton Arms and ends with an allusion to "the final transformation-scene," as if life were a pantomime; or those who think that life is not so, may take up Dr. Ingraham's *Pillar of Fire* (Routledge), and fancy they are reading the letters of a Prince of Phœnicia, telling the old story of Israel in Bondage. When they have got through that, the same author's *Throne of David* will furnish them with the letters of an Assyrian ambassador, narrating the other scriptural story of what befell him, from the Consecration of the Shepherd of Bethlehem to the Rebellion of Prince Absalom. These may be called sacred novelettes, modern ideas being woven on to ancient history.—We come back to ordinary life again on taking up Mr. C. Philpott's *Manor Farm* (Rivingtons), a pretty

tale, in which ancient truths are told by means of effective modern but simple phrases. We lay the book down pleased, and we take up, with pleasant expectation, Dr. Dulcken's *Only One*, in which "no end" of pretty and practical stories are told, and are cleverly illustrated; a very good handful of tales for little people.—Lastly, and certainly of not less importance, is *Misunderstood*, a story by Florence Montgomery (Bentley), not especially for children, but about them. Such a book is most difficult to write.—The interest of grown-up people in the hopes, fears, joys, sorrows, passions and triumphs of children is not easy to excite. Miss Edgeworth, as we have more than once remarked, has done it to admiration. In the present instance, the sensible people who can kindly and inquiringly lend themselves to that most important matter, "children-life," if we may so call it, will find their reward in this single volume, 'Misunderstood.'

#### NEW POETRY.

*Songs of Life: a Collection of Poems.* By Edward Hartley Dewart. (Toronto, Dudley & Burns.)

*Concerning Earthly Love, &c.* By a Country Parson. (Dublin, Moffat & Co.; London, Simpkin & Co.)

*Lays of Love and Life: a Book of Original Poems.* By T. P. Bell. (Provost & Co.)

*Mysteries: Glimpses of Great Truths.* By J. Pantan Ham. (Whitfield & Green.)

*Satarah, and other Poems.* By Mab. (Liverpool, Holden.)

THE author of 'Songs of Life' does not hesitate to confess that his poems make no pretension "to elaborate art, inventive genius, or quaint and ingenious word-painting." As, however, there are many who have no capacity to enjoy these qualities when presented to them, but yet can feel "the power of a simple earnest lyric, which conveys to the heart some truth, never so deeply felt before," he resolved upon giving the world this volume. Mr. Dewart does not soar very high, but he does not soar ungracefully.

A Country Parson has produced a very creditable volume of verse, which we have little doubt will make successful way. Most of the poems seem to have been inspired by some deep sorrow.

There are no fewer than 126 pages of the "original poems" entitled 'Lays of Love and Life.' They are on various subjects, are composed in a variety of metres (some slightly original), and, without being too severe, we may add, they are of various merit. Most of them are such as find appropriate place in the "poets' corner" of a country newspaper. The volume includes 'The Gay Coquette,' a comedietta (or tragedietta) in three acts, and 'The Royal Opening Poem of the Albert Memorial Museum, Exeter,' for which "the author has had the honour to receive the thanks of Her Majesty the Queen," who "was graciously pleased to command a printed copy to be sent for the royal library." The page on which this announcement is made is headed by the royal arms; and we are further informed that "the poem was very elegantly printed for that purpose, the Queen doing the author the honour to accept two copies." What more can an author desire?

The fourth book on our list has been aptly named. We may say, in the words of the motto, from Coleridge, employed on the title-page, "the mystery itself is too profound for human insight." The work consists of ejaculatory poems on 'Paradise,' 'Death,' 'Resurrection,' 'Heaven,' 'Hell,' and 'The Last Act of the Great Tragedy:'



in Nine Scenes,' of which the Last Supper, the Trial, the Condemnation and the Crucifixion of Christ form the theme. 'The Last Act of the Great Tragedy' is less dramatic in Mr. Ham's pages than in the Scripture narrative.

'Satarah' is another mystery. In the Persian, 'Satarah' signifies 'star,' and, consequently, one ought not, we suppose, to be surprised at finding oneself among the stars in Mab's company. The poem, in fact, treats of the fortunes and misfortunes of certain astral beings—shooting stars—as well as mortals. We have read the two cantos of which the poem is composed without comprehending them. Probably on a second perusal we may be more successful. The 'other poems' are three, the last of which bears the unsavoury title, 'Mors.' This is the composition of a dead man, who, having, in life, committed murder, now suffers retribution. Here is a stanza:—

Each loathsome worm and newt I'd feel,  
And with an agony unknown  
Could mark them o'er my body steal,  
And gnaw the flesh and pierce the bone.

#### OUR LIBRARY TABLE.

*Chess Openings.* By F. W. Longman, Ball. Coll., Oxf. (Longmans & Co.)

THIS work will interest the chess-players, few of whom have studied all the openings given. The reader may be inclined to think that a student of Balliol might find better employment. But he must take notice that a very severe accident, followed by more than a twelvemonth of surgical treatment, led to this compilation as a relief to monotony: and we may add that it shows an energy of which only a small minority of those who are thrown from their horses are found capable during their forced leisure.

*The Autobiography of Flora M'Donald; being the Home Life of a Heroine.* Edited by her Granddaughter. 2 vols. (Edinburgh, Nimmo.)

THIS dull book has been advertised as coming from the hand of Flora, whose MS. had been preserved "in the family record-chest." We should like to see the original. If any lucky man has seen it, we should like to see him, and how he looks after he has recovered from the sight. If this be Flora M'Donald's autobiography, we can only say that she wrote very much in the style of third-rate female novelists of the present time. The only mark of the writer's common sense is when she expresses a fear that "Maggie," for whose benefit the work was undertaken, should grow tired of the author's preliminary tediousness before the latter comes to the lively part of the story,—which we have not had the good fortune to light upon. We had been led to expect a genuine work, and we hope to hear from the publisher and editor how far they can allow of such a description being applied to this volume.—Meanwhile, we congratulate Mr. Nimmo on his one-volume edition of the *Selected Works of Smollett*. It is a beautiful volume, at a very cheap price. It is not to be supposed that ladies will either read 'Roderick Random' or listen to its being read, as good Mrs. Delany did, but students of a past social life will. Such students will not be sorry to know that in 'Peregrine Pickle' most of the blanks, where names of living people should have been, are very happily filled up.—While we have opportunity for praising, we avail ourselves of it to heartily commend another issue from the same publishing-house, viz., *Episodes of Fiction*. This is a handsome quarto, appropriately illustrated, containing choice stories from the great novelists, with biographical notices of the authors. The examples are given from De Foe to Miss Mitford. As far as it goes, it is emphatically a capital book, and is extremely well edited; though there is one obscure passage in the Introduction, where the question is put, "Who would compare a Dickens with a Galt?" The writer is referring to respective geniuses; he dates from "Edinburgh," but we do not infer that the daring act is his. We are sure, however, that the Englishman would not be humiliated by a comparison with the author of 'Annals of the Parish' and 'Sir Andrew Wylie.'

*The "Begghynhof"; or, the City of the Single.* By the Author of 'Gheel; or, the City of the Simple.' (Chapman & Hall.)

WHEN we noticed in these columns Mrs. Byrne's last book, 'Gheel,' we were sorely tempted to say in plain English what now we must say, that the author of 'Flemish Interiors' is over-writing herself, and trading upon her literary success most audaciously and most unwisely. 'Gheel' was interesting, not because it told anything new (for, as we pointed out, it told even less than the world had been told years before), but because it revived a grave question well worth study. In this volume there is absolutely nothing new and nothing interesting from the first page to the last. Not only everybody who has ever travelled abroad is pretty sure to have come across a 'Béguinage,' and to know all about it that the author tells him: but everybody who has spent his whole life in England is to all intents and purposes familiar with the institution too. After carefully wading through this most tedious and barefacedly spun-out little book, we can find no difference whatever, except in the slightest and most insignificant details, between the "Begghynhof" of Ghent and any ordinary Anglican Protestant sisterhood. The Sisters of the Béguines enter the Béguinage to devote themselves to works of charity: Protestant Sisters of Mercy do exactly the same thing among us. The Béguines dress in a uniform costume—so it is among us. They may go out into society—so it is among us. They may leave when they choose—so it is among us. None are admitted who cannot give "satisfactory testimonials of good conduct"—what does Mrs. Byrne imagine the custom on this point to be in her own country? Finally, the Béguines make their own "garments . . . household linen . . . curtains, blinds, and bed-hangings . . . articles of the same description in large quantities for the poor, vestments, draperies, and altar furniture," &c. And they "are said to be most conscientious in working during every moment for which they are paid." To supply the world with this information, coupled with a history, as uninteresting and useless as it is long-drawn, of the origin of these sisterhoods in Flanders, and with the life of a certain Sister Teresa, eminently fitted for a tract, but certainly not worth putting into cloth binding, the author has written her book. And inasmuch, we presume, as not even superhuman ingenuity could devise a book out of such materials, she has padded it with whole pages of matter which we feel we are dealing too leniently with by styling it small-talk, of which we give a single specimen:—"We are introduced by a near relative of the Grand-Dame [*alias* 'Mother Superior'] and it is her acquaintance we are about to make. The house she occupies is one of the larger dwellings, but it is precisely similar in character to the rest. . . . The portress . . . admitted us into what might be called a double room. . . . Rush-seated chairs, antiquated, worm-eaten oak furniture, an uncarpeted floor characterized the room we now entered; a long, narrow, horizontally-shaped window in three divisions, filled with small square leaded panes of glass faced us, and under this was a deal side-table. A recess on our right contained the bed, draped with dark green camelot curtains. The mantel-piece was black, and the stove stood before it; on the mantel-shelf, which was high, were two curiously-shaped old brazen candlesticks, shinning brightly." And so on, and on and on at intervals throughout the volume, till the reader grows too weary to be angry, and too angry to be weary, by turns. It would be wasting space to say a word more of this literally worthless book.

We have on our table *The Leisure Hour for 1869*.—*The Sunday at Home for 1869* (Religious Tract Society).—*Sunbeam Stories*, by the Author of 'A Trap to Catch a Sunbeam' (Lockwood).—*Married and Settled*, by the same Author (Lockwood).—*Speeches on Great Questions of the Day*, by the Right Hon. W. E. Gladstone, M.P. (Hotten).—*Holidays at Limewood* (Routledge).—*Sermons in Town and Country*, by the Rev. J. T. Jeffcock, M.A. (Bemrose).—*The Roman Council*: a Sermon preached before the University of Oxford, by the Rev. J. B. Mozley, B.D. (Parker),

—Books I. and II. of *An Easy Elementary Course of Latin*, by W. Dodds, revised by J. R. Morrell (Murray).—*Scripture Manuals: the Books of Ezra, Nehemiah and Esther*, by a Practical Teacher (Murray).—*An Elementary Geography for Schools*, by Dr. A. H. Dick (Murray). *La Folle du Logis*, par Le Chevalier de Chatelain (Rolandi).—*Lamar-tine en 1848*, Poème traduit de l'Anglais de C. W. Kent, par Le Chevalier de Chatelain (Rolandi).—*L'Amérique Actuelle*, par Émile Jonveaux (Nutt), and *De la Propriété Littéraire International de la Contrefaçon et de la Liberté de la Presse*, par C. Maquardt (Dulau). Among new editions we have *The Railway and Commercial Gazetteer of England, Scotland and Wales* (Adams).—*Summers and Winters in the Orkneys*, by Daniel Gorrie (Simpkin).—*Kingsdown Lodge*, by the Author of 'Grace Hamilton's School-days' (Marlborough).—*The Popular Ideas of Immortality, Everlasting Punishment, and the State of Separate Souls brought to the Test of Scripture: a Series of Discourses delivered in the Parish Church of Tipton, Staffordshire, in 1863-4*, by the Rev. W. Ker, M.A. (Simpkin).—*Reasons of Faith; or, the Order of the Christian Argument Developed and Explained*, by G. S. Drew, M.A. (Longmans).—*Thirteen Satires of Juvenal*, with a Commentary by J. E. B. Mayor, M.A. (Macmillan).—*Arithmetic for Schools and Colleges*, by R. Wormell, M.A. (Murray).—*and Prayers for Children*, by the Rev. W. B. Heathcote, B.C.L. (Parker). Also the following pamphlets: *Is the Western Church under Anathema? a Problem for the Ecumenical Council of 1869*, by E. S. Foulkes, B.D. (Hayes).—*A Catechism of Christian Baptism*, with Scripture Proof, by Rev. J. Gall (Houlston & Wright).—*The Carbonization or Dry Distillation System of Conservancy*, by W. R. G. Hickey, C.E.,—*Suggestions for the Land Transport Service of the Army*, by Capt. G. G. Beazley.—*The Opera and the Press*, by C. L. Gruneisen (Hardwicke).—*The Development of the Idea of Chemical Composition*, by A. C. Brown, M.D. (Edinburgh, Edmonston & Douglas).—*Papers read before the Associated Arts' Institute in the Session of 1868-69*, edited by F. S. Potter, and *A Letter to the Right Rev. William Skinner, D.D., Bishop of Aberdeen, and Primus, on the Functions of Laymen in the Church*, by the Right Hon. W. E. Gladstone, M.P. (Longmans).

#### LIST OF NEW BOOKS.

Aldrich's Story of a Bad Boy, 12mo. 5/6 cl.  
Andersen's (Hans) Wood Nymph, illust. sq. 2/6 cl.  
Arnold's Odes of Anacreon in English, 12mo. 3/6 cl.  
Bart's Hours of Sunshine, sq. 3/6 cl.  
Berkeley's (Hon. G.) Tales of Life and Death, 2 vols. 8vo. 31/ cl.  
Blunt's Dictionary of Theology, Part I. A to K, 4to. 21/ swd.  
Bowdler's Manual of Ethnology, new edit. 8vo. 6/ cl.  
Braid of Cords (A.), by A. L. O. E., 12mo. 3/6 cl.  
Chester's Transatlantic Sketches, 8vo. 9/ cl.  
Child Nature, by one of the Authors of 'Child World,' sq. 3/6 cl.  
Child's Heritage of Peace, sq. 2/ cl.  
Cornhill Magazine, Vol. 20, 8vo. 7/6 cl.  
Cox's Search for Winter Sunbeams, 8vo. 16/ cl.  
England, New School History of, 12mo. 6/ cl.  
Family Treasury, Vol. 1869, 8vo. 7/6 cl.  
Fitzgerald's Proverbs and Comediettas, 12mo. 6/ cl.  
Fullerton's (Lady G.) Mrs. Gerald's Niece, 3 vols. 8vo. 31/6 cl.  
Gill's Chemistry for Schools, 12mo. 4/6 cl.  
Good Words, Vol. 1869, 8vo. 7/6 cl.  
Gosse's Romance of Natural History, 1st and 2nd Series, 3/6 each.  
Graham's Lover and Husband, 3 vols. 8vo. 31/6 cl.  
Green's Shakespeare and the Emblem Writers, 8vo. 31/6 cl.  
Gregory's Sermons on the Poorer Classes of London, 8vo. 3/ cl.  
Grove's History of Greece, new edit. (12 vols.) Vols. I and 2, 12mo. 6/ cl.  
Hannah's Hollowness, Narrowness and Fear, 12mo. 2/ cl.  
Hart's World of the Sea, from 'Le Monde de la Mer,' 8vo. 31/ cl.  
Harvey's (Sir G.) Principal Works, Photographs, 4to. 4/ cl.  
Hughes's (T.) Alfred the Great (Sunday Library), 12mo. 4/ cl.  
Knatchbull-Hughes's Stories for My Children, 12mo. 6/6 cl.  
Jeffcock's Sermons in Town or Country, 8vo. 6/ cl.  
Kemble's Shakespeare Readings, 3 vols. 8vo. 18/ cl.  
Lange's Epistle of Paul to the Romans, 8vo. 21/ cl.  
Leech's Pictures of Life and Character, 5th Series, folio 12/ bds.  
Lewis's Star-Light, &c. 12mo. 3/6 cl.  
Loch's Personal Narrative of Occurrences in China, 1860, 8vo. 8/6 cl.  
Magazine for the Young, Vol. for 1869, 12mo. 2/6 hf. bd.  
Man Next to God in Original State and Final Destiny, 4/6 cl.  
Marsh's Memoirs of Archbishop Juxon and his Times, 8vo. 12/ cl.  
Maseley's Tale of Eternity, and other Poems, 8vo. 7/ cl.  
Monthly Packet, Vol. 8, July to December, 1869, 8vo. 7/ cl.  
Mother's Treasury, Vol. for 1869, 8vo. 3/ cl.  
Neale's Herbert Fresham, new edit. 12mo. 3/6 cl.  
Newman's Sermons on Subjects of the Day, new edit. 8vo. 5/ cl.  
Our Children's Story, by Author of 'Voyage en Zigzag,' 10/6 cl.  
Parish Magazine, Vol. for 1869, 8vo. 3/ cl.  
People's Magazine, Vol. July to December, 1869, imp. 8vo. 4/6 cl.  
Piemonte's King's College Lectures on Education, 8vo. 6/ cl.  
Puck, his Vicissitudes, Adventures, &c., ed. by Ouida, 3 vols. 31/6 cl.  
Pusey's Eirenicon, Part 2, 8vo. 8/ swd.  
Pyramus and Thisbe in the Nineteenth Century, 8vo. 7/6 cl.  
Reed's Our Iron-Clad Ships, 8vo. 12/ cl.  
Schleicher's Darwinism tested by Language, 12mo. 3/6 cl.  
Shakespeare's (Earl of) Characteristics of Men, &c., Vol. I, 8vo. 14/ cl.  
Smith's Hugenots, new edit. 8vo. 6/ cl.  
Street's Gothic Architecture in Spain, new edit. 8vo. 30/ cl.  
Swiss Family Robinson (Nelson), 12mo. 6/ cl.  
Tombes's Rural and Monumental Decorations, 8vo. 16/ cl.  
Trafford's Maxwell Drevitt, 8vo. 9/ bds.  
Turner's Celebrated Landscapes, folio, 42/ cl.  
Vaughan's Last Words at Doncaster, 12mo. 3/6 cl.

Vayle's Plain Lectures on the Book of Job, 12mo. 2/6.  
Warner's Melody of the 23rd Psalm, 2/6.  
Williams's Our Lord's Nativity, new edit. 12mo. 3/6.

[ADVERTISEMENT.]—Now Ready, THE UNKIND WORD, and other Stories, by the Author of 'John Halifax, Gentleman,' 2 vols. 21s.—HURST & BLACKETT, 13, Great Marlborough Street.

## SCOTTISH LITERATURE.

THERE is something unusually stirring in the literary news from Edinburgh. The promises and announcements of new works are full of interest. Lord Lytton (who is now in Bath, on his way, we believe, to Torquay, in pursuit of better health) heads the list of Messrs. Blackwood & Sons with a comedy in rhyme, 'Walpole; or, Every Man has his Price,'—a capital subject, in hands that seem to get with age fresh cunning and strength. Two biographies, in the good, readable one-volume form, 'John Wilkes and William Cobbett,' by J. S. Watson, M.A., again present excellent subjects for brilliant parallel and striking contrasts. Classical taste, we are sure, will be gratified by Mr. Theodore Martin's translation of the Satires of Horace, which he will add to a new edition of the Odes and Epodes. In January will appear the Journal of the Waterloo Campaign, which the late General Cavalie Mercer kept throughout the stern work and the not unpleasant after-time of 1815,—and, in the same month, we may expect Capt. C. W. Hope's work on the Education and Training of Naval Officers. We will add, for the benefit of those whose classical learning may have gone a little to rust, and also for the profit of those who, outside the fence which divides them from classical woods and pastures, look longingly to know more about them,—that from the same house is about to issue a monthly series, at half-a-crown a volume, of Ancient Classics for English Readers. These embrace the chief Greek and Latin authors; and a fair acquaintance with their writings, as well as with the leading features of the style, will be conveyed by scholars of approved quality.—Prof. Conington was (alas!) one of them,—under the general editorship of the Rev. W. Lucas Collins.

Something more of the yet unsatisfied curiosity which attaches to the late murderous conflict in Paraguay will probably be gratified by 'Ten Months in Brazil, with Notes on the Paraguayan War,' which is the work of Mr. Cadman, an American, and which will be published by Messrs. Grant & Son.

The chief item in the list of Messrs. Johnstone & Hunter is a collection of the late Rev. D. Crawford's Sermons, with a biographical memoir.

A Calendar of the Scottish Saints may best designate an unannounced work, now in the press, by the Bishop of Brechin, to be published by Messrs. Edmonston & Douglas, who are also on the point of issuing two other works of the greatest interest.—Mrs. Gordon's life of her father, Sir David Brewster, and Dr. W. C. Cartwright's Memoir of Gustave Bergronoth. This memoir, properly handled, should be as exciting as 'Robinson Crusoe.' Bergronoth, among the MSS. of Simancas, was the real, present monarch of all he surveyed.

Turning to the Messrs. Chambers, we find their list full of the useful and the agreeable—from the Elements of Arithmetic, through Earthquakes and Volcanoes, and biographies like those of Stephenson and Dundonald, to novels and novelettes, with echoes of old sounds about them—such, for instance, as 'The Italian's Child,' 'The Midnight Journey,' and 'The Chamber of Mystery.' These seem to bring us face to face again with Mrs. Radcliffe and her picturesque horrors.

Not less pulse-inspiring than any of these should be a work announced by Messrs. Cameron & Ferguson, viz., Mr. O'Callaghan's History of the Irish Brigade in the Service of France, from the time of our James the Second to the downfall of Louis the Sixteenth. If this story be fairly, honestly and spiritedly told, it could hardly fail to prove among the most readable books of the season. If partisan-ship prevail, it will have only a party public; but a good, conscientiously written narrative, anecdotal, not reflective,—sensible, not sentimental,—historical, and not "political," would find readers wherever the English language is understood.

It would seem almost hopeless that we could have a more interesting life of Hugh Miller than he furnished in 'My Schools and Schoolmasters,' but a new biography of him, by Peter Bayne, with much additional information, and a new volume of Miller's Essays, are among the most attractive of the promises held forth by Mr. Nimmo.

The Messrs. Fullarton will speedily publish a second edition, with additions, of the life of Ferguson the astronomer; and the Rev. J. S. Wardlaw will edit a new and cheap issue of the theological works of his father, the Rev. Dr. Wardlaw. We may add, that Dr. Gardner's 'Faiths of the World,' of which the Messrs. Fullarton also publish a new edition, has been translated into Welsh, under the title 'Credoau y Byd.' They also announce a new edition of James Bogue's 'Domestic Architecture.'

From Mr. Paterson's house we have already had collections of Scottish ballads and songs. Thence also will come in succession the Poetical Works of Sir David Lyndesay of the Mount, edited by Dr. Laing; the complete works of Gavin Douglas, Bishop of Dunkeld (including his translation of Virgil), with (as in the former case) a life, edited by Mr. Smale, librarian to the University of Edinburgh; and collections of ballads and songs, the uses of which extend far beyond mere singers, for much of social and political life are enveloped in the sad or joyous measures of trusty Scotland. We are particularly glad to notice among these a reprint announced of the edition of 1776 of Herd's 'Ancient and (then) Modern Scottish Songs.' Mr. Sidney Gilpin will add notes and a Life of the collector. The edition will be "superb," and consist of only a very limited number of copies. The same firm announces further a 'History of the Lands and their Owners in Galloway,'—a species of publication which distinguishes Scotland, and the importance of which is not merely local.

Finally, as respects Scotland, we direct notice to the announcement of Messrs. A. & C. Black, which refers to an enlarged edition of Kitto's 'Biblical Cyclopaedia,' to the eighth of the 'Encyclopaedia Britannica,' and to the hope expressed that the Centenary "Waterley" may be completed on the hundredth anniversary of the author's birthday.

We have only to regret that we cannot report so favourably of Irish literature as of Scottish. Save Mr. Joyce's 'Names of Places,' the Irish press has of late produced little or nothing. There was a time when Mr. Exshaw and twelve or fourteen other Dublin publishers were as busy as Edinburgh and Glasgow publishers are now. Political passion seems to be as deadly to literature as to landlords.

## KENSINGTON WORTHIES.

Kensington Parish boasts of many past celebrities, and the parishioners have now an opportunity of showing due respect for their memory. Among the illustrious men who lived and wrought there, are authors, philosophers, and artists who should not be forgotten. The foundations of the new church are laid, and we are glad to hear of a movement, the object of which is to perpetuate the memory of at least one Kensington worthy by erecting a memorial window in his honour, in the church. We allude to John Hunter, who not only purchased land and built a house in the parish, but there prosecuted the researches which have immortalized his name. The College of Surgeons and the medical profession generally will, we trust, aid in this object of doing honour to Hunter.

But there is even a greater Kensington name than Hunter's: need we say it is Isaac Newton? the most illustrious, certainly, of the men who have claims on the fond recollections of his successors in the parish. We would suggest to the Society of Arts and to any of the learned Societies having especial sympathy with Newton and his almost God-like work, that Kensington New Church, with a memorial window to John Hunter, and without one to Isaac Newton, would be imperfect. With their co-operation, the honourable end will be easily reached.

Then, among authors, we recognize the name of

Addison, one of the greatest of our moral writers, and one of whom Kensington is especially proud. If there be no others, we hope at least to see these glorious three enshrined, as it were, in the new sacred edifice. To look up at them and remember them and their works may be no weak incentive to the spectator to at least try and do likewise, by doing his utmost to turn to account the gifts he holds of God, and will be held to answer for. The Literary Fund might spare an *obolus* for him who imagined Sir Roger de Coverly.

We leave musical and other celebrities for future testimonials of gratitude; but we must insist on the right of Newton, of Hunter, and of Addison to be honoured in the way we have mentioned. With hearty co-operation, the end might be accomplished by a half-crown subscription, and if extraneous aid come not, we hope that the parish of Kensington will have spirit and liberality enough to suffice for the work, and to pay the above-mentioned tribute of respect and homage of their affection to their own heroes.

## DR. SHARPEY.

SOME time since, the pupils of Dr. Sharpey met together for the purpose of raising a fund to present him with a testimonial of their respect and affection. At first it was intended that a sum should be collected, the interest of which should be devoted to the use of Dr. Sharpey during his lifetime, and after his death be applied to the endowment of a scholarship of physiology in Dr. Sharpey's name. Dr. Sharpey has, however, positively refused to accept any pecuniary benefit from the proposed fund, and consequently has given a really wider interest to the memorial about to be raised to his name. A sum of 1,500*l.* has already been subscribed, and it is hoped that this will ultimately reach about 3,000*l.* With this sum it is proposed to endow a physiological scholarship in University College, to be called the Sharpey Physiological Scholarship. The scholar will be required to perform certain duties in connexion with the Chairs of Physiology and Practical Physiology in University College. Should this be carried out, the Council of the College has agreed to fit up a new classroom, to be called the "Sharpey Physiological Laboratory and Library." Dr. Sharpey, having, on his part, promised to give his valuable anatomical and physiological library to the College. Another part of the proposed memorial is to consist of a portrait of the Doctor, which is to be placed in the new classroom. The project of this memorial has not only been taken up by Dr. Sharpey's pupils, but by those who appreciate him as a man of science, and are aware of his faithful performance of the arduous duties of Secretary to the Royal Society. On the list of the Committee we find men representing every branch of science,—clergymen, distinguished lawyers, and almost every man of eminence in the medical profession. Through the liberality of Dr. Sharpey, and the admirable object of the memorial, it is to be hoped that no difficulty will be experienced in carrying out the design to its fullest extent.

## PLAGIARISM.

Fleetwood House, Maida Vale, Nov. 29, 1869.

It is stated in the *Athenæum* of Nov. 27 that the "final decision has been given in the case of Pike v. Nicholas. May I be permitted to remind your readers that the House of Lords is still open to me? That which was called piracy by Vice-Chancellor James, is called only plagiarism by the Lord Chancellor and Lord Justice Giffard; that which the two latter consider only "unfair" and "unhandsome," the former considers unlawful. Surely I have good reason to hope that I might recover the injunction when the distinction is so very fine: when even those who decide against me sympathize with me so much as to refuse the defendant his costs!

I am advised also that it is in my power to reopen the whole matter in a court of common law in a wholly different form, and with every prospect of success. It would be premature to announce positively that I shall bring upon myself the labour and anxiety of further litigation, much as I have been encouraged by those literary friends who are



not mere book-makers. But if I allow the Chancery suit to drop, it will be solely because I am reluctant to press more hardly upon a man who has already, in the words of Lord Justice Giffard, received a lesson which he will probably not forget.

May I be permitted to add that, according to the last decision, plagiarism is an offence for which the sufferer may punish the plagiarist on condition of punishing himself at the same time.

L. OWEN PIKE.

#### THE PERILS OF AUTHORSHIP.

November 29, 1869.

You truly say with regard to the judgment on appeal in the case of *Pike v. Nicholas*, "some authors will breathe more freely after this"; some of our more eminent authors may breathe more freely, for not one of them was free from the danger of being pronounced a pirate had the judgment of Vice Chancellor James stood good. It will, however, be a great pity if the warning is forgotten, or meets with no more notice than your comment, because the case is one which affects the general interests of authors.

In this instance an author has been put to very great inconvenience and expense, first by having a vexatious judgment passed upon him, and next by the necessity of appealing against it. It might very well have happened, in the constitution of our law courts, that the judgment might have been affirmed on appeal instead of being dismissed. Nothing but a lucky accident has averted this result, for the same system which provided the first wrong is quite capable of repeating it.

Now that the matter is disposed of, it is quite safe to say, without the penalties of contempt, that the judgment was the necessary consequence of the incompetence of the tribunal and the incompetence of the Judge, and it is very desirable this should not pass without notice. We are so lawyer-ridden that we take these things as a matter of course, but a little reflection would convince us that the system must be bad which subjects questions of scientific discovery and invention and of literary investigation to the decision of men whose training and whose practice rather unfit them for such a task than are capable of preparing them for it. The injustice inflicted on mechanical inventors in the purgatory of Chancery has been matter of long complaint by the victims, of placid endurance by the lawyers, and of stolid indifference on the part of the public. We have now the spectacle of the Court of Chancery deciding on questions of ethnology, on the rudiments of sciences as yet hardly digested by men of learning.

There is no reason why a like judgment should not be pronounced on Huxley, Lubbock or Gladstone: a fine of five hundred pounds be levied in law costs, an injunction be granted on the sale of the book, or the profits of it to be accounted for to any one who claims to have written another book on the same subject; the author be required to prove when and where an authority is to be found for each phrase, and when and where he found or read the book quoted; and finally, the brand of a pirate will be inflicted upon him, with the sting that his powers as a writer had the better enabled him to effect and cloak his piracy.

In the case before you the victim has for several months been under the suspicion of being a convicted pirate, and out of respect to our Courts of Justice has been left to himself, excluded from literary associations, and unaided by sympathy, until he should be cleared by the judgment of a court of law, as if the clearing were by any means a practical and assured process. There is this further to be said, that he was debarred from the expression of opinion by literary and scientific men and journals, as such under recent decisions would have been pronounced an interference with justice and a contempt of court.

In the present instance it might materially have assisted the Court to have known what are the opinions of competent persons, as the Court was assisted by no competent juries or assessors, but left to the arbitrary influence of its own incompetence. It has, however, been found convenient to protect such Judges, as far as possible, against

the comments of the press. The whole proceeding forcibly suggests the propriety of diminishing the action of the Chancery Judges and their law clerks in all technical questions, and adopting to a greater degree the assistance of experts, as in continental jurisprudence, and as recognized by our own Courts in the persons of Trinity Masters in shipping cases. Of course, to a certain extent, the judgment on appeal will check the immediate form of Chancery abuse; but at an early period some other Chancery Judge will seek to amuse himself and extend his prerogative at the expense of some other literary or scientific victim. What a fine opportunity is there for assailing the Poet-Laureate on the ground of parallel passages, if somebody else claimed to have also used the citations from the elder poets, and to have dealt with Arthurian romances! It would make no difference in the eyes of a judicial dignitary if the work of the Poet-Laureate were larger and more extensive and not at all likely to interfere with the sale of that of the claimant. The Poet-Laureate would, nevertheless, have to account for the profits of his sold copies, and to hand them over under judgment.

It will be a pity to let this matter drop without some further investigation and discussion, the more particularly as the daily press passed it by, as a matter of no public interest. HYDE CLARKE.

#### THE WIFE OF RICHARD CROMWELL.

British Museum, Nov. 29, 1869.

I beg leave to call attention to an historical blunder, repeated without variation both in the text and index of the recently published 'Life of Cromwell,' by J. R. Andrews, and which the pages of the *Athenæum* will perhaps be the best medium of correcting.

One might well have supposed that the marriage of Richard Cromwell, the Protector, with Dorothy Major, the eldest daughter of the Roundhead Richard Major, lord of the manor of Hursley, who helped Oliver Cromwell with his purse, was sufficiently well known to have saved the lady's and her father's name from being converted into "Mayor" by one who took the special trouble of writing Cromwell's biography. Yet such is the case in this book. It is quite true that in the two volumes of manuscript Major Papers in the British Museum, as well as in one in the possession of Sir William Heathcote, the name is very frequently spelt Major; but while this fact may show how the blunder originated, it is no excuse for it, inasmuch as the *i* and *j* never occur undotted, and a cursory reference to Mark Noble's 'Memoirs of the Protectoral House of Cromwell,' which has a chapter on the Major family, would have shown that the name was not "Mayor."

Perhaps I may be allowed to add, that my late revered friend the Rev. John Keble, when he pulled down old Hursley Church, and replaced it by the new one from the proceeds of his noble work 'The Christian Year,' removed Richard Major's tombstone, which had lain in the chancel of the old church, and placed it in the public pathway to the porch of the new one. It was the only blamable act that I ever heard laid to the charge of that excellent man. By this means the stone became broken, and the Latin legend very much effaced. The arms, the name "Ricardus Major, Dominus de Merdon," and the date of his death, 1660, however remain; and at my request Mr. Keble induced Sir William Heathcote to place the stone in a position of safety from further injury against the wall of the family mausoleum. By the marriage of Richard Cromwell to Dorothy Major, Hursley passed into the Cromwell family, and from them, by purchase, to the Heathcotes. The state halberd of Richard Major, who was one of Cromwell's Lords, with his initials engraved on the beautifully formed steel head, was exhibited a few years back at the Society of Antiquaries by my late venerable friend, the Rev. John Webb.

RICHARD H. MAJOR.

#### SHAKESPEARE AND THE PRINTERS.

Nov. 29, 1869.

I am glad to see Mr. Halliwell admits that he may not have been "sufficiently explanatory" in

his first memorandum; and, in common with the rest of the uninitiated, I am grateful to him for the pains he has so kindly taken to "render it intelligible to every—i. e. the meanest (i. e. F. C.'s)—capacity." In order to effect this generous object he now distinctly declares his argument to hinge on the fact that, when the printer of 1623 was composing line 46 in the second column of page 112, he was "obviously short of italic capital B's." Now supposing this to be demonstrably true, and not evolved from the depth of his own moral consciousness, in the old anti-Jacobin way, there would still be a few more objections to be got over before I should bow to Mr. Halliwell's peremptory dictum, and admit that "it follows, therefore, without any doubt whatever, that any genuine copy of the work in which the space occurs must, necessarily, contain an early copy of Droeshout's portrait." I am content, however, under present circumstances, to forego all these other considerations, and rest satisfied with "disestablishing" the point which he has himself selected with such amusing self-confidence. With this object I shall ask any one of your readers to open the First Folio at page 112. We are not all so fortunate as Mr. Halliwell, who is able to refer to "seven genuine copies of the original," but the admirable fac-simile of Mr. Howard Staunton, or even the reprint of Mr. Booth, will answer the purpose equally well. Having placed the point of his pencil on the "B" in "Beatrice," let the reader then carry his eye to the sixth line, the ninth line, and the fifteenth line immediately below it in the same column, and ("my basnet to a prentice cap") he will at once convince himself that, so far from the printer being obviously short of capital italic B's, he was, on the contrary, in a position to be ostentatiously, audaciously and ludicrously prodigal in the misemployment of them. For, as if in anticipation of Mr. Halliwell's fact, he has in each of these three places indulged himself in the freak of disguising the fine old name of Hero in the strangely-grotesque form of Bero; and, not content with this, but rollicking as it were in the superfluity of his capital italic B's, he for the fourth time repeats the obnoxious Bero in the catch-word at the bottom-corner of the page!

Mr. Halliwell goes on to complain of my "not reflecting that it was just possible that he might have partially adopted his views on circumstances thought to be too elementary to introduce"; and, although I find some difficulty in understanding this curious specimen of "the tongue which Shakspeare spoke," I think I perceive enough of its meaning to reply, in Joseph Surface fashion, that the man who founds an argument on a particular line in a page, without reading the rest of that page, displays a greater disregard of the "elementary" principles of criticism than he who thinks, as I do, that common sense, and a consideration of probabilities, may fairly claim to be heard, even against the *ipse dixit* of a professional expert.

F. C.

#### THE SOURCES OF THE NILE.

Bekesbourne, Nov. 29, 1869.

It being a statement of mine that called forth the protest of my friend, Capt. Burton, in his work, 'The Nile Basin,' which is repeated by his devoted and zealous helpmate and champion in your columns of last Saturday, I must ask your permission to show in like manner what I said and to explain what I meant by it.

The statement objected to occurred in my lecture 'On the Sources of the Nile,' at the London Institution, on January 20th, 1864, referred to by me in the *Athenæum* of October 23rd last. When alluding to the first Zanzibar expedition of Captains Burton and Speke in 1856, I said, "The general results of this memorable expedition, on which the lakes Tanganyika and Nyanza were visited and partially explored, must be well known to you all. I have reason to call it emphatically a memorable expedition, because it made the south-easternmost limit of the basin of the Nile, as laid down by me, a reality." And then, after some comments on the opposition my views on the subject had met with, I continued in these words:—"One great omission on the part of the travellers was, however, the



not ascertaining from personal observation, whether Tanganyika has any outlet, and if so, in which direction. Misled by his instructions from the Royal Geographical Society as to the position of the sources of the Bahr el Abyad, Capt. Burton was unconscious of the great importance of this question, or he would surely not have quitted the lake till he had surveyed both ends of it, and personally determined at which of the two its waters issue from it."

Now, in saying this, it is not to be imagined that I had any idea of calling in question the indomitable energy and untiring perseverance of Capt. Burton and his companion, the late Capt. Speke, or of imputing to them neglect in the performance of their duty. The able and elaborate monograph 'On the Lake Regions of Central Equatorial Africa,' which fills an entire volume of the *Journal of the Royal Geographical Society*, is a substantial and enduring memorial of the efficient manner in which they carried out the instructions they had received. The reason why it was physically impossible for them when on Lake Tanganyika to reach its northern extremity, is thus satisfactorily explained by Capt. Burton:—"The fact is, Capt. Speke was deaf and almost blind; I was paralytic, and we were both helpless. We did our best to reach it, and we failed." I am therefore bound to confess, and I do so most cheerfully, that I was in error in imagining that Capt. Burton's unconsciousness of the great importance of the determination of the issue of the waters from Lake Tanganyika as affecting the solution of the problem of the source of the Nile, had anything to do with his not completing the survey of that lake. I am further bound to add, that whether that unconsciousness was or was not caused by the mistaken notions of those who drew up his instructions, is immaterial. Those instructions were in these words:—

"The great object of the expedition is to penetrate inland from Kilwa or some other place on the east coast of Africa, and make the best of your way to the reputed Lake of Nyassa; to determine the position and limits of that lake; to ascertain the depth and nature of its waters and its tributaries; to explore the country round it. . . . Having obtained all the information you require in this quarter, you are to proceed northward towards the range of mountains marked upon our maps as containing the probable source of the 'Bahr el Abiad,' which it will be your next great object to discover."

Thesame physical causes which militated against the complete survey of Lake Tanganyika, evidently precluded the explorers from going northward in search of this imaginary range of mountains, which, like "the reputed Lake of Nyassa," existed only "upon our maps." But I may hazard the belief that had either Capt. Burton or Capt. Speke at that time imagined Lake Tanganyika to be connected with the sources of the Nile, which after the exploration of the lake itself, they were instructed it was their "next great object to discover," either the one or the other of them would still have done for Tanganyika what Capt. Burton reports, in page 17 of his memoir, Capt. Speke did for Nyanza:—"We had been compelled to return from Ujiji to Unyamwe, which we re-entered on the 19th of June, 1858. After a short delay for repose and for recovering his sight and hearing, which had suffered severely from an accident, Capt. Speke was provided with a gang of porters, and in forty-five days he reached and returned from the southern creek of the Nyanza or Ukerewe Basin."

For the discovery and exploration of Nyanza, Speke claimed, in 1863, to be the discoverer of the source of the Nile. No one can regret more than I do that Burton did not then, even if he had not done so on his return to England in 1859, put forward a counter-claim in respect of Tanganyika. That he did not do so is, however, not in the least surprising; he only acquiesced in the opinion of the generality of geographers. Even Capt. Speke's claim in favour of Nyanza met with but little favour. As late as November 6th, 1862, Sir Samuel Baker, writing from Khartum (see *Proceedings R.G.S.* vol. vii. p. 80) said—"From inquiries I have made of traders, black, white and brown, I am of opinion that the source of the Nile

will be found as nearly as possible upon the Equator. I do not believe that the Lake Nyanza has anything to do with the Nile." Within three months afterwards, however, Baker met Speke and Grant at Gondokoro on their return from their decisive exploration of the "Victoria Nyanza," and he then proceeded to the discovery of his own "Albert Nyanza," for which he justly claims higher rank, as the head basin of the Nile.

To Mrs. Burton's claim for her absent husband, of of what she describes as his proper position, namely, "second to Livingstone as explorer" and "first as lake discoverer," I ought to be the very last person to object, because as long ago as 1846 I suggested the possibility of "Lake Zambre" being the upper course of the Nile. Besides, I have always felt with Mr. Findlay (in *Journal R.G.S.*, vol. xxxvii. p. 193) that Capt. Burton's expedition of 1856 "has had scant justice done to it of late, seeing that it was the first harvest, and that by much the most abundant one, of those brilliant discoveries in Eastern Africa so eminently fostered by the Royal Geographical Society."

CHARLES BEKE.

#### LITERARY GOSSIP.

THE public, we are sure, will be interested in the announcement that the widowed young Marchioness of Hastings is about to give proof of her quality as an artist. A book, called 'Fairy Fancies' (to be published by Messrs. Hurst & Blackett,) will be illustrated from drawings by this accomplished lady.

Mr. J. C. Jeaffreson's 'Book about Doctors,' and another about Lawyers, will shortly be followed by the natural and concluding sequel of such a series, viz. 'A Book about the Clergy,' and, of course, by the same author. Successful as were the first two, we hope that the third may confirm the old proverb about "luck in odd numbers."

Four centuries have passed since the then little reading world was amused by a tract, entitled 'The Debates between the Heralds of France and England.' Like Virgil's shepherds, they disputed in the presence of an umpire. Each maintained that his own country was altogether something very much superior to that of his opponent. The umpire, the cautious lady, Prudence, heard proof and counter-proof, and then, characteristically, deferred judgment. A translation of this very amusing tract has been published by Messrs. Longman. It is by Mr. Henry Pyne, who has added some useful notes, and his reasons for considering that our gallant prisoner of Agincourt, Charles Duke of Orleans, was the original author. The book will make an otherwise dull hour pass agreeably and profitably.

Time was when the public were tempted by editions *de luxe* of their favourite authors; now, they are irresistibly drawn to purchase even samples from the fuller measure. While Mr. Bentley, for instance, is announcing a splendid specimen of Ingoldsby,—his 'Jackdaw of Rheims,' with profuse illustrations on tinted paper by George Cruikshank,—the firm of Moxon & Son have put forth a folio containing one poem by Hood, 'Miss Kielmansegg and her precious Leg'; but, what a poem! Full of fun, satire, morality, philosophy, feeling, exquisite teaching, and solemn judgments and sentences! It stands alone among books, and would give warrant of the author being a poet had he never written another line. In this edition the text is in a fine Italic type, printed only on one side of the sheet, and the outline illustrations, which reckon by scores, are in nearly every case, worthy of the text. They are by Mr. Seccomb, "R.A." (*sic*), who seems to have had a reverence for his author, and for the author's purpose and meaning. Such a volume marks an epoch in literature. Never before, perhaps, has a writer, and in a single sample of his great quality, been so nobly presented to the world.

Messrs. Hodder & Stoughton announce as nearly ready 'The Sunset Land: Impressions of a Recent Visit to California,' by Dr. Todd, author of 'The Students' Manual,' &c.,—'The State of the Blessed Dead: Advent Sermons,' by the Dean of Canter-

bury,—'The History of the Christian Church during the Eighteenth and Nineteenth Centuries,' by Prof. Hagenbach,—and, for January, 'Ecclesia; or, Church Problems considered by various Non-conformist Writers,' edited by H. R. Reynolds, D.D., President of Cheshunt College. The volume will consist of nine essays by as many ministers of eminence and learning.

A list of books for the comparative study of the science of religion, which becomes also a help to comparative mythology, has been formed by Messrs. Trübner. It already includes Vedicism, Hinduism, Zoroastrianism, Buddhism, Confucianism, Tanism, Mohammedanism, and the mythologies of South Africa and the American Indians.

A new work, 'The Rosicrucians,' by Mr. Hargrave Jennings, author of the 'Indian Religions; or, Results of the Mysterious Huddism,' will be immediately published by Mr. Hotten, of Piccadilly. This book will contain upwards of three hundred engravings of Hermetic subjects, expressly collected for this publication. The book will give a serious view of the occult system of the renowned Brothers of the Rosy Cross, otherwise the Alchemists and "Illuminati," drawn, for the first time, from the Latin writings of Robertus de Fluctibus (Robert Flood or Fludd). 'The Rosicrucians' will be published, in a few days, in an 8vo. volume of about 400 pages.

Mr. Trübner, in his *American and Oriental Literary Record*, has begun a curious labour; it may be called the biography of the dying Walloon dialect in the shape of its bibliography, of which the first portion is now given, preceded by an introduction in French. From this we learn that the Walloon is to be regarded as a dialect of the *Langue d'Oïl*, and not as a *patois* of French. Its earliest monument is a life of St. Bathilda, about 1173, but the remains are not numerous. The possession of Liège as a capital, with the Court of the Prince Bishops, favoured the cultivation of this dialect, and in the thirteenth century its songs acquired political power. In the seventeenth century it reached its literary development in operas, comedies, and other pieces. Now it is reported the Walloon is dying, notwithstanding a Liège Society of Walloon Literature. The list before us contains several comedies and collected works of the Walloon Theatre.

Messrs. Hodder and Stoughton send us with respect to M. de Pressensé's work, published by them in English, a letter of which the following is the essential part:—"We should be very sorry to give a wrong impression to the public, but the work in question has only been offered to English readers since the publication of 'Jesus Christ: his Times, Life and Work,' and may therefore fairly be considered a sequel to it, having been altered by its author and made appropriate to answer as such. If your Correspondent has been misled by our announcement, it will give us much pleasure to return the money for the copy purchased. We cannot think, however, that your readers generally would deem it needful to advertise the work (as suggested by your Correspondent) 'as a translation from part' of the original French work."

Among other curiosities Mr. Trübner offers us the *Alaska Herald*, the farthest offshoot of our press, and which is published in English and Russian. Some attention is shown to the Aleut Indians. The contest of English and Russian on the coasts of the Pacific may be attended with the infiltration of ideas among the populations of Siberia, which are more energetic and in the enjoyment of more personal freedom.

In a Convocation of the University of Oxford on Thursday (25th ult.) a grant of 200*l.* was passed to assist Mr. J. H. Parker in the excavations which are being made at Rome under his direction; and a statute was promulgated accepting a proposal made by the same gentleman for endowing the Keepership of the Ashmolean Museum with the annual sum of 250*l.*, in addition to the present stipend; intending to require the Keeper to provide occasional lectures on points in archaeology, which may be illustrated by objects in the Museum, Mr. Parker himself to be the first Keeper under

this arrangement. Another decree was also promulgated increasing the salary of the Teacher of Hindustani, which provoked a discussion, in which the proceedings of the Civil Service Commissioners for India were strongly commented upon. A third decree was also promulgated allowing females to be examined by the Delegates of the Oxford Local Examinations.

Mr. Newmarch, the President, raised a question of some interest at the Statistical Society. He proposed that at the next meeting of the International Statistical Congress, the Council should demand the use of the English language, as well as of the French and German. It seems strange that the language of the chief and most numerous statistical countries should be excluded. England, the States of the Union, the Colonies and India furnish a copious supply of statistics. In diplomacy the English and American ministers have succeeded in obtaining the recognition of their language for communications addressed by them.

"Few books so well illustrate the mutability of human affairs as Court Almanacs," said Du Marsais; "wherefore," he added, "judicious teachers give to their pupils as a text-book for reading, the 'Almanach Royal,' and I hold this to be a very useful custom." If this be so, the student will find much food for reflection in the 'Almanach de Gotha,' for 1870, which has grown from a respectable two hundred pages to above a thousand. All the sovereigns and all the non-reigning somebodies are in this collection of the cream of the cream of the world,—and among the portraits our own dear Princess Louise shines a very queen of beauty, or, what is better, an angel of gentleness and innocence. Next to not being somebody is having acquaintance with such, which a man may do by keeping the Gotha Almanac at his elbow. He will be astounded to find how many there are whom he will never be able to remember, and need not trouble himself about. He will perhaps be amused to find that one of our *attachés* at Madrid is set down as J. Ashburnham, which is treating a somebody with a carelessness that could only be expected by a nobody whom this courtly Almanac cared not to know how to describe correctly.

M. Teding von Berkhout writes from Breda, on "Wants," meaning *Gloves* (see No. 2191), as follows:—"Wanten, sing. want, are worn by peasants and working people, when the weather is cold. They are in shape somewhat like boxing-gloves, having only a thumb and no fingers, and made of a coarse woollen stuff. According to the best Dutch authorities in matters of Philological lore, want is a corruption of the French *gant*, or Italian *guanto*. Some, however, derive it from the verb *winden*, to wind. A want then would be something wound around the hand.

One of the leading historical societies in the United States has started a subscription for the purchase of a unique work in one hundred volumes, for the sum of 40,000 dollars. It is a *scissors* history of the Great Rebellion, and the cutter-out is a Mr. T. S. Townsend.

Until a short time ago American works on fish and angling were nothing but reproductions of English publications. Indeed it was a British writer, Moses H. Perley, of New Brunswick, who first gave American angling writers the idea of attempting something new in that department of literature. Mr. Allerton has published in the States a work on 'Brook Trout.' The party of gentlemen, whose exploits are there narrated, spent the month of June in the wilds of Northern Maine, and captured, in one week, nearly five hundred pounds of river trout (the common trout of Yarrell), the largest of which weighed nine pounds. The two latest and best books on American angling, which preceded that of Mr. Allerton, were by G. C. Scott and Thaddeus Norris. They are full of information, and creditably illustrated; and while the former devotes special attention to a purely American fish called the Striped Bass or Rock Fish, the latter is the best American authority, in book form, on the art of salmon-fishing in the British provinces.

Some interesting news comes to us from Charleston, in South Carolina, respecting a collection of books belonging to the Library Society of that city. It was founded in 1748 by seventeen young men, who associated together for the purpose of collecting such pamphlets and magazines as might be published in Great Britain. It afterwards extended its sphere of operations to the purchase of books, chiefly works of classical literature and science; and in 1755 it obtained a charter which was confirmed by the Crown of England. During the Revolution its finances suffered materially, and in 1778 its collection was partially destroyed by fire; from that date, however, it took a new start, and at the commencement of the Rebellion in 1861, the Library contained about 40,000 volumes; and in spite of the many partisan stories, circulated at the time, they were not injured by the federal forces, but are still existing, and have been rearranged for the benefit of the public.

We learn from the *Levant Herald* that a work has appeared at Pera called 'Soirées de Constantinople,' from the pen of a Mr. C. Mismar, who, having been prevented from writing in *La Turquie*, has thus published his lucubrations. The chief feature is a comparison of Christianity with Islam, in a discussion with an imaginary mollah, depreciatory of the former religion. Our contemporary gives citations from the book, which do not produce an impression favourable to its author. The *Herald* says the relative merits of the two religions are also discussed, with another leaning, in two other books sold in Pera.—'Food for Reflection' and 'Études Critiques.'

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION of Sketches and Studies by the Members is NOW OPEN, 5, Pall Mall East. Ten till Five.—Admission, 1s. Gas on dark days.

WILLIAM CALLOW, Secretary.

SEVENTEENTH ANNUAL WINTER EXHIBITION OF CABINET PICTURES, by British and Foreign Artists, is NOW OPEN, at the French Gallery, 130, Pall Mall, from Half-past Nine till Five o'clock.—Admission, 1s.; Catalogue, 6d.

GUSTAVE DORÉ.—DORÉ GALLERY, 35, New Bond-street.—EXHIBITION of PICTURES, OPEN DAILY, at the New Gallery, from Ten till Six (gas at dusk).—Admission, 1s.

OLD BOND STREET GALLERY.—THE WINTER EXHIBITION of PICTURES, in Oil and Water Colours, IS NOW OPEN.—Admission, 1s.; Catalogue, 6d. Open at Nine.

JAMES W. BENSON, Hon. Sec.

NORTH LONDON PICTURE GALLERY.—A Collection of Valuable PAINTINGS by the Ancient Masters, including a Portrait of Shakespeare, NOW EXHIBITING at GEO. CONEN'S, Goldsmith and Jeweller, 18, Upper Street, Islington, from Ten to Four and Six to Nine.—Admission, 6d.; Catalogue, 3d.

THE MYSTERIES OF UDOLPHO. Astonishing effects! Innumerable Ghosts appear and disappear! Three emanate from One! The Scenes by Pid. Beetles crawl the Duomo!—Occasionally, Amsterdam and its Exhibition, visited by Professor Pepper—Peculiar People of the Period, by Messrs. Wandrop—Accredited Belies of the late Maximilian—The Great Lightning Inductorium is being increased in power: the wonder of the age and science—The Mysterious Hand—Petit Concert, introducing Herr Angerhals, the justly renowned Bass Profondo, the Misses Campbell, and Herr Schalkenbach on the Electric Organ.—ROYAL POLYTECHNIC.—One Shilling.

## SCIENCE

### THE ROYAL SOCIETY.

At the Anniversary Meeting held on Tuesday last, the President of the Royal Society, Sir Edward Sabine, commenced his address by drawing attention to the third volume of the Catalogue of Scientific Papers, which had been published in time to be laid before the assembled Fellows. Of the merits of this work we have more than once spoken: we content ourselves, therefore, with stating that satisfactory progress is making with the printing of the fourth volume, and that an alphabetical index of subjects—an Index Rerum—is to be commenced next spring. The Society may be congratulated on the fact which the President declared himself "happy to announce," that Dr. J. V. Carus, of Leipzig, has been engaged to prepare this index. He has had much experience in that kind of work, and is already well known by his 'Bibliotheca Zoologica'; so that we may anticipate an excellent consummation of the important task undertaken by the Royal Society.

It will be satisfactory to many besides the Fellows of the Society to learn, on the President's authority, that the Meteorological Department of

the Board of Trade—which, as our readers are aware, is superintended gratuitously by a committee of the Royal Society—is making good progress, under the able direction of Mr. R. H. Scott. The seven Observatories, established in different parts of the United Kingdom, and maintained at the public expense, are all in thoroughly good working order, transmitting their self-recorded results monthly to the central establishment, where they undergo careful revision before their final acceptance. By March next, as the President promises, we are to have published the numerical results from every one of the Observatories, and graphical illustrations of weather phenomena are to follow. As regards Ocean Meteorology the Committee have been enabled to increase their staff, and healthy activity prevails. The same may be said of Weather Telegraphy, the drum-signal being now hoisted at more than one hundred British stations; while from Norway to Spain, information of weather disturbances in these islands is flashed to all the coasts of the Continent, whence in like manner similar information can, of course, be received. Another sign of activity is, that discussions of the statistics of our weather are to be instituted. The results already obtained in this field lead to the hope that the practical value of such discussions will soon be manifested.

Referring to the paper by Dr. Heer, of Zurich, on the Fossil Flora of North Greenland, brought home by recent expeditions, which is shortly to appear in the *Philosophical Transactions*, Sir Edward Sabine stated that Dr. Heer's researches had determined beyond the possibility of cavil the climatological conditions of the Arctic regions that prevailed during the miocene period, and that they must have resembled very closely those now prevailing in latitudes at least 20 degrees lower. The Swedish expeditions, however, found specimens of fossil plants in Advent Bay, Spitzbergen, which belonged to the quaternary period, and it becomes a question of no small interest to determine accurately the changes of climate which took place in that locality at the close of the miocene era.

The dredging expedition of last summer in H.M.S. Porcupine, in which Dr. Carpenter, Prof. Wyville Thomson, and Mr. Gwyn Jeffreys achieved such noteworthy results, could not fail to be noticed. These results, of which a detailed account will ere long be published in the *Proceedings of the Royal Society*, briefly stated by the President, are, that "the existence of deep-sea currents at very different temperatures in proximity to each other, and their influence on the inhabiting forms of life, and on the nature of the sea-bed, together with the great extension of our knowledge of the variety and characteristics of the new forms of life which have been discovered, justifying the belief that we have embarked on a course of discovery and research which will not soon be exhausted, and which will have no unimportant bearing on the earlier geology of our globe, as well as on our knowledge of the life at present existing on the submerged portions of its surface." The late Admiral Sir James Clark Ross's researches have a bearing on this subject, for he dredged up from the depths of the Antarctic Ocean specimens of animal species which were well known to him as inhabitants of the Arctic Ocean: and thereby was the inference confirmed that marine invertebrates are more widely spread than creatures of the land, inasmuch as they were aided, as may be assumed, in their travels from one Polar zone to the other, by the cold currents which maintain in the depths of the intervening seas, the temperature to which they had been habituated.

The great Melbourne Telescope, which was mentioned at some length in last year's Presidential Address, is now at the antipodes, and at work; but not yet with the same satisfactory results as when it was tested in Messrs. Grubb & Son's manufactory in Dublin. This, as Sir E. Sabine explained, may arise partly from an imperfect knowledge of the principles of construction, and inexperience in the use of so large a telescope; partly from experimental alterations made at Melbourne, and partly from atmospherical circumstances: still the original condition may be restored. Meanwhile, the instrument has confirmed the high



impression formed of its powers by the Committee of the Royal Society, under whose superintendence it was constructed. During two nights in June last it was directed towards the great  $\eta$  Argus, and remarkable changes were discovered to have taken place therein since it was described in 1834 by Sir John Herschel. The peculiar opening, which that eminent astronomer compared to a lemniscate, is still very sharply marked, but its shape and magnitude have altered. Its northern extremity is opened out into a sort of estuary; one of the remarkable constructions then seen has disappeared, and the other has shifted its place, and two stars which were exactly on the edges of the opening are now at some distance within the bright nebula, as was well shown in two drawings of these phenomena, exhibited in the meeting-room. Other changes are mentioned which we need not particularize here further than that their angular magnitude is such as to "suggest a strong probability that this nebula is much nearer to us than the stars which are seen along with it." This is a good beginning for the great telescope, and we may expect to hear of further achievements, for the photographic and spectroscopic apparatus constructed for use in connexion therewith, have been safely received at Melbourne.

Sir Edward Sabine then passed to the subject of Spectroscopy, in which he gave particulars of active measures taken by the Royal Society for the development of that branch of science. Within the past few months a bequest by the late Benjamin Oliveira has put the Society in possession of a clear sum of 1300*l*. This sum, supplemented, is to be expended on a telescope of high optical power, which can be used as a reflector or refractor at pleasure, and, being the property of the Society, may be by them "entrusted to such persons as, in their opinion, are the most likely to use it to the best advantage for the extension of this branch of science." Mr. Huggins is, we are informed, the first to whom the new telescope is to be lent. There could not be a better selection.

The telescope, constructed by Grubb & Son, is to be ready for trial during the present month. The object-glass is to be of 15 inches aperture, and not more than 15 feet focus, and when required this achromatic can with facility and safety be replaced by an 18-inch reflector, which, it is anticipated, will play an important part in experiments on the radiation of heat from the stars.

What with the known skill of the manufacturers, and the excellence of the glass out of which the 15-inch lens has been shaped, we may expect to see a telescope which shall fulfil all the conditions required, and in the domain of spectroscopy rival the achievements of the greatest reflectors. A great and growing scientific want will be thereby satisfied, and we can but express our thanks to the Royal Society for this praiseworthy undertaking.

In 1848, the Council of the Royal Society awarded their Rumford Medal to M. H. V. Regnault for his 'Experiments to Determine the Laws and the Numerical Data which enter into the Calculation of Steam-engines,' which, with other valuable researches, had been published, to the great advantage of science. The results there given were accurate beyond any then existing, and their value and importance were acknowledged by the President, the Marquis of Northampton, as he handed the medal to (then) Lieut.-Col. Sabine, Foreign Secretary of the Society, who received it on M. Regnault's behalf. Since that date the eminent Frenchman has pursued his investigations, and given them to the world in the second volume of the work above mentioned. They embrace a wide range of experiments; and as Sir Edward Sabine informs us, the amount of labour involved in M. Regnault's researches upon the specific heat of simple and compound bodies, upon the dilatation of gases and vapours, upon the comparison of the air with the mercurial thermometer, upon the elastic force of aqueous vapour, upon the determination of the density of gases, and upon hygrometry, must excite the astonishment of all who can estimate the difficulty of the problems attacked, the precision of the results attained, and the fundamental character of the data which he has determined. We are further assured that the "researches on the specific

heat of gases and vapours alone constitute a monumental work." It is a subject on which conclusions the most discordant had been arrived at by experimental investigators of tried skill and ingenuity; and to have cleared away all their perplexing contradictions is no small achievement. Hence we see good reason why the Council of the Royal Society elected M. Regnault years ago one of their fifty Foreign Members, and have now conferred on him the highest honour in their gift—the Copley Medal. It was regretted by all present that he was prevented from appearing to receive the medal in person by "*des conditions très tristes de famille*."

One of the Royal Medals was given to Sir Thomas Maclear, Astronomer Royal at the Cape of Good Hope, for his measurement of an arc of the meridian in that colony. This may seem but a small matter to be thus honourably recognized; but to those who know what such a measurement involves—that important questions in astronomy are therewith connected, and that it is essential to accurate knowledge of the figure of the earth, the award of the medal will be appreciated as it deserves. The circumstances of the case, moreover, are such as command recognition. La Caille measured an arc of the meridian at the Cape of Good Hope in the middle of last century; but astronomers have not been able to accept his results with confidence, owing to the magnitude of the degree inferred from the measurement being too great, which (if true) would lead to the conclusion that the dimensions of the Southern Hemisphere were not the same as those of the Northern. The question was in this unsatisfactory state when the late Col. Everest, returning from India on sick leave in 1820, tarried at the Cape, went over La Caille's ground, and pointed out the discrepancies between his results and those obtained in similar operations in the Northern Hemisphere. The next step in connexion with the question was taken by Sir Thomas (then Mr.) Maclear, shortly after his appointment to the Observatory at the Cape. Encouraged by the advice of Sir John Herschel, who was then in the colony, he with much labour recovered La Caille's terminal stations, and commenced the re-measurement in 1836. The difficulties of carrying on such a work in a wild country are great; but they were overcome, and the triangulation was extended beyond La Caille's northern station, across a vast sandy plain to a spot free from any visible source of local attraction. By this and a similar extension to the south Maclear's arc has an amplitude nearly four times as great as that of La Caille; but the degree derived from it is 1,133 feet shorter, and is regarded by the best authorities as a "near approximation to the truth." La Caille had, as may be supposed, been misled by the local attraction at his northern station. A full account, in two quarto volumes, of Sir T. Maclear's operations was published by the Admiralty in 1866; it describes the instruments and methods employed, and with respect to these, as was stated by the President, "this arc of the meridian may be regarded as inferior to none on record."

A Royal Medal was awarded to Dr. Matthiessen, Lecturer on Chemistry, at St. Bartholomew's Medical College, whose reputation as an accurate and trustworthy experimentalist is well established. His researches into the electrical and other physical properties of metals and their alloys have been followed by important advantages to commerce as well as to science. What the scientific results are may be seen in the *Philosophical Transactions*, and the Royal Society's *Proceedings*. As regards practical applications, telegraph engineers now constantly avail themselves of the laws deduced from the results of Dr. Matthiessen's electrical experiments; to his investigations is due the improvement in the conducting power of the copper wire now used in submarine telegraph cables; and to his production of an alloy of platinum and tin electricians owe the resistance coils now given out by the Electrical Standard Committee of the British Association, and adopted as standard instruments. With characteristic perseverance he has investigated the chemical constitution of cast-iron, and has at length discovered a way of producing chemically pure iron, which cannot fail of important results. Other researches by Dr. Mat-

thiessen are, on the action of oxidizing agents upon organic bases, and the chemical constitution of narcotics, on which he has already arrived at conclusions full of promise of future success.

The Council and Officers for the year ensuing were elected, as follows:—*President*, Lieut.-Gen. Sir E. Sabine; *Treasurer*, W. A. Miller, M.D.; *Secretaries*, W. Sharpey, M.D., and G. G. Stokes, Esq.; *Foreign Secretary*, Prof. W. H. Miller. *Other Members of the Council*, F. Currey, Warren De La Rue, Sir Philip de M. Grey Egerton, Bart., W. H. Flower, W. Huggins, J. G. Jeffreys, J. Marshall, A. Matthiessen, Capt. G. H. Richards, R.N., the Marquis of Salisbury, C. W. Siemens, J. Simons, A. Smith, Esq., Prof. H. J. S. Smith, Prof. J. Tyndall, LL.D., and Prof. A. W. Williamson, Ph.D. The anniversary dinner was held at Willis's Rooms. The President was supported by the Lord Chancellor, the Chancellor of the Exchequer, and other distinguished visitors, and the officers of the Society, besides a numerous company of the Fellows and their friends. A more agreeable evening in the interests of science has rarely been passed.

#### PROFESSOR HUXLEY ON RAIN AND RIVERS.

Brookwood Park, Alresford, Nov. 27, 1869.

Prof. Huxley preaches the doctrine of "Rain and Rivers" *pur et simple*, and, like an honourable gentleman, *without altering the text*. Not so Mr. Geikie. He has indeed, throughout the whole of his book preached the doctrine, but he has altered the text from "Rain and Rivers" to "rains, springs and streams," though his book was published eight years after the first edition of 'Rain and Rivers,' and twelve years after I first broached the doctrine in the second edition of 'The Tree-Lifter.' Prof. Huxley tells his fair pupils that Rain and Rivers will lay England under the sea in so many years. This is true,—"but with proviso and exception"; and the proviso here is, unless England is hoisted up by fire: and the raised beaches round the whole island make this proviso not only possible, but probable. I have headed a paragraph in 'Rain and Rivers,' "It is only fire which keeps our heads above water," and, page 129, I have attributed the Brighton "elephant bed" to the wash from the old land being caught on the new land, raised from under the sea. Hence the remains of land animals in this land deposit. And I think it very probable that "the elephant bed" of Norfolk and Suffolk, that is, the crag of those counties, may have originated from the same cause in the same way. This rising of the land out of the sea may continue; so that, at the end of the time named by Prof. Huxley, England, instead of being under the sea, may be higher above it than she is now. But suppose Prof. Huxley to be right: suppose England to be washed into the sea by rain and rivers. She would take her passage there in the form of muddy water, sand and pebbles; and in that form also would go all remains of land life, ancient or modern. As I have said, the very museums which contain the remains of ancient land life, caverns, filled-up lakes, bogs, drifts and alluviums vanish *pari passu* with the surface of the land. In the place where England was, full fathom five, a New Zealand Prof. Huxley would dredge up marine protoplasm (!), all manner of sea zoophytes, foraminifera, and perchance an Eozoon Anglicanum, and would assure his female pupils that in the Anglican period this life only existed. It is on this false foundation, on this mistake between place and period, that Darwin's development theory and Prof. Huxley's evolutionism stand. In the deep-sea deposit, in the place where trilobites are found, little other than that life existed. But in the period when that deposit was formed "wide continents have bloomed." The detritus of those wide continents formed the Silurian sea deposits, and those wide continents might have borne man and mammalia before the first strata were formed in the sea, but the destruction of land and its life is the preservation of sea-life; the denudation of the one is the deposit of the other. Every space, terrene, aqueous or aerial, teems with life appropriate to it at this moment. In all probability this always was so; and there is not the shadow of a shade of proof that the life of one province developed or evolved itself into



the life of another province, or even into a higher or lower life of the same province. The fact that sea zoophytes existed before man and mammalia stands not on negative argument, but on negative nonsense; that is, no animals existed on the land, because their remains are not found in the sea.

GEORGE GREENWOOD, Colonel.

#### SOCIETIES.

ROYAL.—Nov. 25.—Sir Edward Sabine, President, in the chair. The following papers were read: 'On the Action of Cyanogen on Anthranic Acid,' by Mr. P. Griess,—and continuation and conclusion of the 'Preliminary Report on the Scientific Exploration of the Deep Sea,' &c. Two bequests have fallen to the Royal Society during the year, one being the service of plate for which the coal-owners in the North subscribed 2,500*l.*, and presented it to Sir Humphry Davy in acknowledgment of the service he had rendered to science and to humanity by his discovery of the safety-lamp. According to the terms of Sir Humphry's will, the proceeds of the sale of this service of plate are to constitute a fund for a medal to be given once a year "for the most important discovery in chemistry in Europe or Anglo-America." The Council of the Royal Society have accepted the trust; so that henceforth a Davy Medal will appear among the honorary distinctions which they are called upon to confer. The dividend annually available will, we understand, be about 30*l.* For the other bequest the Society are indebted to the late Benjamin Oliveira, F.R.S., whose personal estate has been divided among five societies—the Royal, and the Royal Geographical, and three charitable institutions. The amount in this instance, after payment of expenses, is about 1,300*l.*, for which, as may be read in Sir Edward Sabine's Anniversary Address, the Royal Society have found an excellent use.

GEOLOGICAL.—Nov. 24.—Prof. T. H. Huxley, President, in the chair.—R. A. Barker, M.D., was elected a Fellow.—The following communications were read:—'On the Dinosauria of the Trias, with Observations on the Classification of the Dinosauria,' by Prof. Huxley. The author referred to the bibliographical history of the Dinosauria, which were first recognized as a distinct group by Hermann von Meyer in 1830. He proposed to divide the group into three families, viz., 1. The Megalosauroidæ, with the genera *Teratosaurus*, *Palæosaurus*, *Megalosaurus*, *Poikilopleuron*, *Laelaps*, and probably *Euskelosaurus*; 2. The Scelidosauroidæ, with the genera *Thecodontosaurus*, *Hylæosaurus*, *Pholacanthus*, and *Acanthopholis*; and 3. The Iguanodontidæ, with the genera *Cetoisaurus*, *Iguanodon*, *Hypsilophodon*, *Hadrosaurus*, and probably *Stenopelys*. Compsognathus was said to have points of affinity with the Dinosauria, in the ornithic character of its hind limbs. Hence the author proposed to regard *Compsognathus* as the representative of a group (*Compsognathia*) equivalent to the true Dinosauria, and forming, with them, an order to which he gave the name of Ornithoscelida. The author then treated of the relations of the Ornithoscelida to other reptiles, and to birds. He then noticed the Dinosauria of the Trias, commencing with an historical account of our knowledge of the occurrence of such reptilian forms in beds of that age.—In the discussion which followed Sir Roderick Murchison elicited that the lowest formation in which the bird-like character of Dinosaurians was apparent, was to be recognized as low as the Trias, if not lower.—In reference to differences of opinion which prevailed, Prof. Huxley observed that it was by discussion of opposite views that the truth was to be attained.—'The Physical Geography of Western Europe during the Mesozoic and Cainozoic periods, elucidated by their Coral-fauna,' by Mr. P. Martin Duncan. The author noticed the typical species of the coral-fauna of the deep seas which bound continents remote from coral-reefs. He pointed out that a correspondence of physical conditions during the deposition of certain strata was indicated by their containing analogous forms,—the presence of compound conenchymal species indicating neighbouring reefs, and their absence in places where simple

or non-conenchymal Madreporaria are found being characteristic of deep-sea areas remote from the Coral-seas. By applying the principles thus elaborated to the evidence as to the condition of the seas of the European area from the Triassic period to the present time, the author then showed that must probably have been the physical condition of this part of the world at different periods.—Prof. Agassiz accounted for the circumscribed area of many corals in the Atlantic from the young of many coral species attaching themselves within a few hours of their becoming pelagic. He traced to the great equatorial current which must have traversed the Isthmus of Panama and the Sahara in a pre-Cretaceous period, the distribution of certain forms, which the rising of the Isthmus of Panama eventually checked.—Mr. J. Gwyn Jeffreys objected to the term "deep sea" being applied to a depth of 10 fathoms only, when the tide in some places rose to that extent, and the laminarian zone extended to 15.—Dr. Duncan remarked that the term "deep sea" had been given by Prof. Forbes to depths of 10 fathoms and upwards. For such depths as those explored at the present day no term short of "abyssal" was appropriate.

SOCIETY OF ANTIQUARIES.—Nov. 25.—J. Winter Jones, Esq., V.P., in the chair.—Francis Henry Lascelles, Esq., was admitted a Fellow.—The Rev. C. F. Manning exhibited a graduated copper-gilt plaque of unknown use. It was divided by the letters of the alphabet into twenty-four spaces, and each space into fifteen graduations. It belonged to the middle of the fourteenth century.—Mr. Octavius Morgan, V.P., exhibited a chrismatory of crystal with a silver-gilt lid and foot. On the lid were the letters H and K, connected by a love-knot.—Mr. F. Ouyry, Treasurer, exhibited a gold chain, probably Mexican, with a medallion of the Virgin.—Mr. Augustus W. Franks, V.P., exhibited two more of those lumps of pewter which he has already laid before the Society,—(see *Proceedings*, vol. ii. 88, 235),—and which had been found in the Thames, near Battersea. They were stamped, like the others, with the name of Syagrius, and with the Christian monogram and other words.—A continuation of Dr. Thurnam's elaborate paper 'On Ancient Barrows (Round),' was read by the Secretary. This will appear in the 'Archæologia.' The special subject of this portion was the nature and number of the implements, stone and bronze, found in such barrows.

INSTITUTE OF ACTUARIES.—Nov. 29.—Samuel Brown, Esq., President, in the chair.—The following gentlemen were elected Associates, viz.: Messrs. T. G. Ackland, T. H. Adey, W. S. Aldis, W. T. Gray, H. Gentry, C. J. Harvey, R. G. Hann, J. Owen, D. F. Park, J. Pringle, B. Reynolds, B.A., F. G. Richards, W. Richardson, jun., G. R. Storow, D. J. Surene, G. Todd, E. B. Trew and W. W. Wainwright.—Mr. Bumsted read a translation of a paper, by Herr Hopf, entitled 'Suggestions for a Law to Regulate the Calculation and Investment of the Reserve in Life Assurance Companies.'

MATHEMATICAL.—Nov. 25.—Prof. Hirst, and subsequently Prof. Sylvester, V.P. in the chair. The Rev. James White was admitted into the Society, and the Rev. Percival Frost proposed for election.—Dr. Henrici exhibited a model (in cardboard) of the cubic surface  $xyz - k^3(x+y+z-1)^2 = 0$  ( $k = \frac{1}{2}$ ), and explained the method of its construction. The interstices between the cardboard, he explained, are to be filled up with plaster of Paris so as to form a solid model.—Mr. Clifford gave an extension of a theorem of Serret, and Mr. Roberts made some remarks on Invariants.

#### MEETINGS FOR THE ENSUING WEEK.

Mon. Royal Institution, 8.—General Monthly Meeting.  
—Entomological, 7.  
—Royal Academy, 8.—'Anatomy,' Mr. R. Partridge.  
—Social Science, 8.—'Sanitary Police,' Mr. A. H. Safford.  
Tues. Syro-Egyptian, 7½.—'Obiteration of Name and Figure of Amen and their Restoration in time of Ramses II.,' Mr. Bonomi.  
—Ethnological, 8.—'Report on Prehistoric Remains, Channel Islands,' Lieut. S. P. Oliver; 'Megalithic Monuments, Brittany,' Rev. W. G. Lukis.  
—Engineers, 8.—'Public Works, Canterbury, New Zealand,' Mr. E. Dobson; 'Ocean Steam Navigation and its Development,' Mr. J. Grantham.

Wed. Microscopical, 8.—'Deep Sea Dredgings from Vicinity of China and Japan,' Prof. Rymer Jones.  
—Geological, 8.—'Notes on Brachiopoda from Baddeley Salterton, Exmouth,' Mr. T. Davidson; 'Relation of the Boulder-clay without Chalk of the North of England to the Great Chalky Boulder-clay of the South,' Mr. Searles V. Wood, jun.; 'Iron Ores and Basalts of the North-east of Ireland,' Messrs. R. Tate and J. S. Holden.  
—Society of Arts, 8.—'Prints and their Production,' Mr. S. T. Davenport.  
Thurs. Royal, 8½.  
—Zoological, 8½.—'Fin Whale stranded in Langston Harbour,' Prof. Flower; 'Freshwater Fishes of Burnham,' Surgeon Francis Day.  
—Antiquaries, 8½.

#### SCIENCE GOSSIP.

Mr. W. Hanna, People's Reading Rooms, Belfast, is willing to send a copy of his Demonstration of Euclid's Twelfth Axiom to any of our readers who will apply to him for it. This is a much better plan than sending it to us for publication.

At the Society of Arts on Monday evening next Mr. Norman Lockyer will commence a "Cantor" course of three lectures on the Stereoscope.

We regret to learn that the India Office has been unable to accede to the application made by several of the scientific societies for an extension of leave to Dr. Leitner, of Lahore, with a view to utilize the visit of Niaz Mehemed, the native of Yarkland he brought with him at his own expense. Unfortunately this visit will produce very little fruits for commerce or for science.

A Statute has been promulgated at Oxford, empowering the delegates of the Local Examinations to admit girls as candidates.

Clare College, Cambridge, offers a Scholarship of the value of 50*l.* a year, tenable for three-and-a-half years, for Natural Science. The examination in chemistry, chemical physics, comparative anatomy and physiology, and geology, will be open to all students who are willing to commence residence in October, 1870. Information may be obtained from the Rev. W. Raynor, Tutor of the College.

At the last meeting of the Society of Antiquaries Mr. Octavius Morgan incidentally referred to Her Majesty's Tower. He stated that in the economical clearance, under the name of "old stores," a number of astrolabes and other old mathematical instruments will be sold as rubbish. He suggested that inquiries shall be made with respect to the salvation of proper specimens, so as to form a regular collection of mathematical instruments. We suppose these instruments are the remains of ancient ship-supplies.

The Rev. James Graves, Hon. Sec. of the Historical and Archaeological Association of Ireland, writes, with reference to our report of the last meeting, that "the Chairman, when commenting on Mr. Fitzgerald's communication respecting Col. Lane Fox's gold-feruled spear-head, expressed his conviction, founded on a personal inspection of the antique, that the ferule was genuine, though allowing the bog-oak shaft to be modern.

During an excavation made in Pompeii a fortnight ago the objects turned up were, a human skeleton, almost perfect, a pair of gold earrings with pearls, a gold bracelet and five gold coins, 782 silver coins, three silver rings, and sixty-seven pieces of bronze money. The coins were all of the Consular and Imperial periods. The jewelry and coins will be placed almost immediately in the Naples Museum, and the skeleton in the Pompeii Museum, together with the human remains previously discovered.

Ladies are about to be admitted to medical lectures at the Carolinska Institute, in Stockholm, provided they have acquired the same amount of preparatory knowledge as is required of male students, in order to obtain a university certificate of having passed a successful examination in medico-philosophy.

From a paper called the *Hiogo and Osaka Herald* we learn that the Mint there is now under an English superintendent.—Mr. George Waters, though there is a Japanese governor—Tooyne Bundo. There is therefore an end so far to the old style of Japanese minting, and numismatists must take note accordingly. The Duke of Edinburgh visited the Mint.

In the working of the Japanese telegraph be-

tween Yokohama and Yedo a code system has been arranged, so that the Japanese operator can transmit either English or Japanese messages. To a certain extent a code system in telegraphy can be used as a general language, like the code system of sea-signals.

The first Indian Conference of the Society of Arts was devoted to Irrigation, under the presidency of General Sir Arthur Cotton. The main topic of discussion was the advisability of taxing all irrigable land, whether the tenants use the water or not; and this seemed to meet with support. It was also proposed that the Government should give more facilities to its engineer officials in studying and reporting upon improved works at home, in the States and on the Continent.

## FINE ARTS

### WINTER EXHIBITION OF THE SOCIETY OF PAINTERS IN WATER COLOURS.

Notwithstanding the absence of several of the more distinguished members of the Society, the gathering which we have now to examine is not only the most attractive, but one of the best of the series to which it belongs. The absentees to whom we have alluded are Messrs. Holman Hunt, F. W. Burton, S. Palmer and E. B. Jones. Many of the less able, and not a few of those whose presence never calls for remark, are even too abundantly represented. From such an artist as Mr. A. W. Hunt we cannot well have too much, so no one will complain that he sends sixteen drawings. We could not say this of Mr. W. Collingwood and his fifteen productions; and think it would have been wiser on Mr. Smallfield's part if he had withheld several of his fifteen works of strangely unequal characters. The same may be said of the contributions of Messrs. Davidson, Haag and Smith. We will examine the more remarkable pictures in the first case. Thus proceeding, Mr. Boyce's almost perfect study of the *Tomb of Castelbarco, Verona*, (55) comes first to notice. This tomb is perched on a wall, over an entrance to the square, before the great Church of Sant' Anastasia, in the city of the Scaligers, rulers to whom Guglielmo Castelbarco was a minister. He died in 1320, and his tomb was erected in this strange place. The drawing is worthy of one of the ablest of the ancient painters, in its splendour and delicacy of chastened colour, which is varied and made exquisite by subtle varieties of tints and tones. The rich colouring of the gable of the church behind the tomb, broken as its shaded surface is by reflected lights, the striking effect of the slanting sun-glare on the monument, the capital drawing, as firm as it is true, of this very interesting picture, will attract the eyes of connoisseurs and students, and receive their applause. Antithetical to this is *By the Side of the Wear, North Durham*, (75) a positively ugly drawing, which is as remarkable for the uncouthness of its composition as that of 'Castelbarco's Tomb' is for the grace and dignity of the same. So faithful is this study of a grimy spot, with two lines of garish yellow herbage running straight into the picture and by the sides of a road, that when the shock of its uncouthness has passed away, those who look with eyes that are in love with Nature will heartily enjoy that exquisite fidelity which is lovable for itself, and is abundant here. *The Sphinx at Ghizeh* (365), a glowing sunlight picture of the great statue, with its head, breast and shoulders rising from the sand. The whole could hardly be more brilliant; but the statue looks less stonily solid than, being opposed to the sky, it should do. The student will do well to notice Nos. 57, *Pass of St. Gothard*; 183, *The Dyke Hills at Dorchester*, a very fine study; and 353, *Back of a House in Dorchester, Oxfordshire*.—A Study (161), by Mr. J. D. Watson, claims honourable mention here, as one of the most successful figure pictures in the room; a stately matron, dressed in black and gold. This is not a portrait, though very like nature. It is truly a study, i.e. the result of a mental operation; not a sketch, which is mechanical. "As pensive I thought of my Love" (56), although rather heavily painted, and, from having been wrought in doors,

excessively dark in the shadows, is as vigorous as an oil picture, and remarkably solid. *At Prayer* (202), a study of Puritan character, has like merits and defects. Like the last is *A Tyne Pilot* (257), the half-length figure and the face of a man, whose expression is a little artificial. *A Northumbrian Fisherman* (273) is superior to this; also *Northumbrian Fisher Girl* (275). *The Winkle Gatherer* (178), a girl stooping to a sea-pool, with rich, dark-coloured rocks behind her figure and harmonizing with her dress, is a powerful and deeply-toned work. It is a pity its execution is not quite thorough.

No. 175 is a frame containing four landscapes by Mr. G. A. Frapp, all of which are charming in their delicacy of tones, pearly tints and airiness. Nos. 1 and 2 here, *On the Shore at Burnham* and *A Farm Yard Study*, are as good as it is possible for them to be. *Ploughing* (360) must not be overlooked.—Mr. H. Britton Willis's *Study of a Cart Horse* (180), a young dappled grey creature, is exquisitely true and delicate in its modelling of forms and in expressing the effects of light. Note *Study of Calves* (66), which has a great deal of humour in characterization. *A Scene at Sonning* (211), a sober and sweet effect of sunny summer after noon, is one of the artist's most complete pictures. A capriciously disposed group of cows appear here; the water at their feet is a little hard and glassy. *A Group of Cows* (224) is admirably solid and true. *A Study of Calves* (261) shows, with equal success, cattle reclining. *A Heifer's Head* (300), nearly as large as life, is one of those subjects which few but Mr. Willis would venture upon: as it is, it is only unworthy of his skill in being a little blackish in the shadows. *A Study of a Cow's Head* (322) is quite Cuyt-like, superior to the last in being brighter, broader in style and more freely treated. We come now to the finest of this artist's present contributions, *A Scene in Summer Time at Sonning* (332), a most exquisite picture; a complete English pastoral.—Mr. F. J. Shields shows several drawings of very unequal characters. The most valuable of these has a horrible subject, which is treated with extraordinary power and skill; it is *The Plague Cart* (255), attendants shooting corpses into a direful pit. The living men are grouped at the side of the vehicle, and rudely do their office at night by torchlight. The tragic vigour of this work almost reconciles one to the dreadful subject. The same artist's *Sappho* (256), a fine specimen of drawing, is vigorous and intense in its expression. We think his *Night* (228), a study of a half-length figure, rather grandiose than grand. *A Stone in the Boot* (210), children staying in a walk to remove a troublesome stone, is a thoroughly unfortunate picture, of which we say as little as possible. *Day* (241), companion to 'Night,' is hardly more happy in execution than 'The Stone in the Boot'; its sentiment is not apt to the subject.

Two of the finest and most masculine drawings here are by Mr. B. Bradley, an artist whose improvement is rapid and almost marvellous. The more elaborate of these is styled *A Lift by the Way* (266), a waggon halting on a snowy road, in order to take up a party of poor travellers: one of these, an old man, is assisted to the vehicle. The effect of this work is admirably rendered, being that of daylight upon a landscape of bright snow, with its abundance of reflexions and dazzling breadth. The horses are studies of the truest kind, well drawn, modelled and coloured, full of action and character. *Lion and Lioness: a Sketch in the Zoological Gardens* (299) will bear comparison with any study of those creatures for naturalness, character and grandeur of form: notice the expression of a soft yet heavy tread, which is conveyed by the action of the lion; likewise the varied colouring of his hide, its diverse textures of short and wiry and long and flowing hair: study the looks of the lioness.—Mr. F. Walker is not less happy than before with his original and beautiful *Lady in a Garden, Perthshire* (336)—a lady seated on a grassy knoll, at the foot of an ancient sun-dial, and in a quaint garden. The rich colouring and other fine qualities of this work will commend it to all. The effect is that of veiled sunlight, of which the painter is so fond,—we think, not always wisely so, and should prefer lighting of another kind even here, where

every element is charming. The sentiment of this design, if it has any, is more completely veiled than the sunlight.—Mr. Pinwell is another painter whose progress may compare with that of Mr. Bradley. Since last year he has, doubtless by means of added carefulness, gained greatly in painting in a solid manner; yet *The Last Load* (356) might be improved in respect to solidity: we write this, knowing that twilight renders landscape nearly shadowless, and often gives to figures an almost ghostlike aspect. A wain halts for the last time at evening, in a field, where its attendants draw together the scattered remnants of a harvest. The standing figures in front are in a style that is simple, grave and refined, yet as natural as they should be. *The Quarry* (348), although but "a sketch for a picture," is, with all its incompleteness, a work of art in rendering a strong glow of light and fine colour. The student should not fail to admire another sketch, with a sculptural composition of figures, which is called *The Old Cross* (382), and shows figures seated at the base of a stone cross.—Two pictures, by Mr. J. Holland, may well come here; they represent Venetian palaces and streets; of these *The Fisherman's Song* (372) pleases us most intensely: it would delight the eyes of Titian himself. *Market Over* (381) is the title of the other and hardly less beautiful work. Among many fine studies of effect and colour by that artist the reader will enjoy No. 13, *The Glen, North Wales*, a sketch of Fors Noddyn, where skill is shown in the wavering ripples of deep, dark, bronze-hued water which is parted by rocks in mid-channel, and in the smooth, yet swift, current which seems to saw the cliff on our right. *Verona* (38) looks like the result of a gorgeous dream.

No landscapes here surpass in merit and beauty those of Mr. F. Powell, who proves his power in many ways, and, although triumphant in one direction, wisely and vigorously tries fresh paths. Of his contributions the most exquisite is *A November Fog in the Channel* (279), where the colour and motion of the sea, which has a smoky golden gleam on its countless waves, are rendered with marvellous skill and delicacy; the treatment of the mystery-laden fog, the light which is not light, and the grandeur of the forms, are elements of a picture of which few will tire. *Cloud Effect over Arran* (12) is a study of large waves rippling in hazy light, a charming rendering of nature, manifesting the painter's sense of aerial vastness in a remarkable manner. It will be seen that Mr. Powell has not repeated former subjects, which derived so much from success in painting foam-laced seas that dashed on and weltered near bare cliffs, tumbled on rocks and battered seal-haunted caverns. *On the Hills, Loch Hourn* (144), sunlight on a mountain top as seen above shadowed crests, is vigorous and finely modelled. *Skelmorlie, on the Clyde* (247), is very delicate and beautiful, and, like others by the same, thoroughly wrought. This thoroughness of execution distinguishes the works of Mr. Powell from those of many landscape painters. Mr. Boyce is one of the few whose productions may be compared with his in this respect. We commend to the student of nature the other examples of his skill and taste which are here.—Mr. G. Dodgson has several drawings of unusual value, among these is *Richmond Castle* (4), which is almost a "blot," but with many elements of grandeur. *Whitby Scour* (190) is first-rate, although a little deficient in firmness in the overhanging foliage: see also *Whitby Scour* (198).—*A Collision in the Channel* (7), by Mr. G. H. Andrews, has a curiously false sea, which, lacking truth of colour and modelling, is further remarkable. In these respects the unsatisfactory drawing of *The Canadian Steam-ship Kingston, having the Prince of Wales on Board* (237), is less objectionable. Here the water has been carefully, if not beautifully, modelled. It is a pity so much trouble was thrown away on this uninteresting picture, and that the artist failed to make it interesting; it is remarkable that he should fail here, because the work has none of that insincerity which is marked in its companions. Mr. Andrews meant to work heartily, but failed.—*Harlech Castle* (8), by Mr. C. Smith, is rather dextrously than soundly wrought, yet its atmo-



sphere is effectively treated, and the whole enjoyable.—Mr. A. D. Fripp has several capital pictures, of which let us commend No. 14, *Finished Study for Layser Work*, a youth and child looking out to sea, the former wears a seaman's shirt of blue worsted, which is a study of colour; the sky is monotonous. *Gipsy's Tent, Hampstead Heath* (68), is very fine: notice *On Hampstead Heath* (176), as grave, grand and simple.—Mr. J. J. Jenkins has pictures wherein he has striven with the difficulties of body-colour where employed, as we think, in excess, and succeeded as he deserved to succeed. *Three Studies*, in Frame No. 15, are valuable in many ways; of these, No. 1, *Southwold, Suffolk*, is capital. The vanishing lines of the edges of a canal lead the eye to where the sea, breaking in white foam on a beach, flashes back the light; this effect throughout has been carefully studied; the forms are carefully modelled. *The Backwater, Mill End, on the Thames* (271), and *Harvest Time at Wargrave* (221), are sure, with their solidity and careful painting, to please all observers.

Mr. J. Gilbert sends a splendid and dashing picture, *Marmion's Defiance to Douglas* (394), a mounted figure in shining armour. This has much Rubens-like vigour and facile painting, with extraordinary spirit in the design. *Jack Cade with his Mob* (24) is one of the artist's rudest extravaganzas, yet no one can deny its vigour, or its coarseness.—Mr. F. Smallfield sends many sketches; among them are two excellent views of the interior of the Charterhouse: see *The Gown-Boys' Hall* (30), and *The Governors' Room* (116). These are so slight as to be with perfect justice styled sketches; yet their good fortune is due to a fine sense of the character of the places represented,—to rare command of air, form and substance,—to taste in treating colour so as to produce richness without labour,—and to feeling for truth in light and shade, which has made even these facile sketches so solid-looking and sound, that one cares not for the false perspective of many of their vanishing lines, and appreciates the artistic qualities of the whole.—Mr. C. Haag is a master of linear perspective: the seats in his *Interior of the Odeon of Herodes Atticus at Athens* (103) sweep aptly in curve on curve, and without an error. The artist is describable as clever, in the sense which is due to D. Roberts, who hardly ever surpassed this *tour-de-force* of mechanic art; yet this picture is antipathetic; it is even antithetical to art of a grave kind, for artifice is apparent to the eye. Sentiment is lacking here as in other pictures, e.g. *The Visit to the Sister's Tomb* (168), where a nun's head and hands protrude from a brown robe and act woe. Near 'The Odeon' hangs *The Temple of Jupiter at Athens* (131), a more valuable picture than its fellow, but characterized by shallowness of feeling for nature, and distinguished by artifice rather than by Art. It looks like a stage-scene in miniature. *Italian Pilgrims* (338), *Italian Peasants* (334), *Early Morning in the Desert* (338), *Figures at Jerusalem* (350), *Figures at Damascus* (357), *Arabs at Coffee* (358), and so on to the end of the list, produce but one result when studied; this result is wonder, no less at the facility of the hand which wrought them than at the artist's lack of power to guide that dextrous hand to a pathetic purpose.—Mr. Jackson's *Evening at the Land's End* (35), has grandeur in the treatment of a sea-fog clearing off. Some of its parts are rather woolly and uncertain in handling. *Streathley H* (43) is very sweet and soft. Note also *Rydal Water, Moonlight*, (343); *The Armed Knight*, a rock at the Land's End (363); and several others.—Mr. Naftel's *Ranmoor Moor* (52) has a fine expansive look, which is apt to the subject. Other drawings by the same merit much applause.

Several of Mr. Lamont's drawings are not worthy of their places here. For example, the very imperfect sketch, without skill or care, styled *Green Corn and Poppies* (82); but we rejoice to see that others mark increased carefulness on his part. Among the best of these is *Waiting for the Boat* (110)—rustics at a ferry, which, however, lacks solidity. No. 126, *The Puppy*—rustics at a cottage door—might be made a fine picture, if refined and wrought to completion. The old man's face is crude in conception and workmanship; that

of the woman, though weakly drawn, is characteristic. *The Afternoon Pipe* (333) is very good, and less unsubstantial than before from Mr. Lamont.—Mr. E. K. Johnson's *Sacharissa* (95) shows a fine idea in the lightly-clad figure of the heroine of many verses, which is marred by strange defects of drawing and many disproportions; otherwise, it has excellent picturesque qualities.—Mr. Birket Foster sends in frame No. 120 three capital and brilliant sketches, not solid studies. His *Autumn Studies* (328) illustrate, in the lower example, his ability at its best. *Haughton Castle* (347) is charming in feeling and admirably treated.—Mr. V. Bartholomew's *Study of Lilac, &c.* (122) is finely modelled: an excellent piece of flower-painting.—Mr. A. P. Newton's *Near Leigh, Essex*, (124) is very original, and, though a little hard, not untrue.—*A Rough Sea* (187) is Mr. Davidson's best drawing; it represents with vigour the character and motion of water against wind, and tumbling wildly on a beach.—Mr. Burgess's *Interior of a Church at Abbeville* (232) is, in our knowledge, by far the best of his recent works. It is solid, without excess of paint, and bright without hardness: it would be improved by added warmth and richness of colour.—Mr. A. W. Hunt is a host in himself, and treats all subjects with expression, delicacy and learning. Noteworthy among several drawings is *Loch Coruiskelt* (368), the subject he painted so wonderfully for the last Exhibition here, with a different effect: see also *A Study of Mist* (371)—a noble drawing. *Cromlech* (388) is worthy of much study in its colouring and atmospheric effect. The subject is a tomb, the earth-covering of which is not wholly removed, standing in a wide landscape. Observe the same artist's fine *Aspen Poplars* (60), *Streathley, Afternoon* (157)—a very beautiful drawing.—*Kepler Hospital, near Durham* (276), which is thoroughly worthy of his fine artistic powers,—and *Barnard Castle* (327).—One of the worthiest and most completely studied works here is Mr. E. A. Goodall's *Bridge of Alcantara* (401)—the old bridge, town and towers: a sober and harmonious study.

## FINE-ART GOSSIP.

AN exhibition of the works of the late Baron Henri Leys will be held at Antwerp in the course of next spring. On this occasion that great series of historical pictures which Leys only lived to complete, will be formally inaugurated in the Town Hall of the ancient city. With this series Englishmen are familiar in London by means of the versions in oil colour of its several subjects, which have from time to time appeared in the Royal Academy Exhibition and the French Gallery. We describe this series of pictures as complete, although it lacks one or two portraits to make that term exactly applicable. The large paintings of historical subjects received the last touches of the artist's hands.

Mr. G. G. Scott's lectures on architecture will be delivered at the Royal Academy, Burlington Gardens, on the 17th of February, and the 3rd and 17th of March next.

A Correspondent demands, "What has become of the British Institution?" The answer is, that its action as an exhibiting body, with regard to modern pictures, had been for many years of the most unfortunate character; so that to keep it alive was painful to all concerned. It has been accordingly superseded by the Royal Academy, and more effectually by the various Winter Exhibitions. On the other hand, this Society did real service by collecting and exhibiting pictures by old masters. In this direction it will certainly be more than replaced by the authorities of the National Gallery and Royal Academy, both of whom fully recognize the importance of these gatherings, and will continue them with much larger means than those of the Society which, not unwisely, has been allowed to perish. The question which we have thus answered should have referred to that sum of 15,000*l.* which remains in the hands of the Directors of the British Institution. We presume these gentlemen have no idea of resuscitating the defunct Institution, and have been disappointed by the failure of those efforts which promised well when

the Burlington Club attempted to come to the rescue, and proposed to devote the 15,000*l.* to artistic purposes. What will the Directors do with their money? Probably at least half-a-score of Societies are eager to take charge of it. Schools, galleries and benevolent associations have each a claim.

It will be worth the while of admirers of Wren's works in the city of London to note that the formation of the new street from Blackfriars Bridge to the Mansion House has opened to view more than one of the famous architect's churches. Among these is that of St. Mary Aldermary, Bow Lane, the churchyard of which was, ere the Great Fire, notorious as the site of the Office of the Patentees for Wines: Alderman Abel and his scheming cousin, Richard Kilvert,—names well known to students of social and satirical history in the days of Charles the First, and still recognizable by those who are learned in Hollar's prints. Three sides of this church are now open, and its large proportions may be better observed than hitherto: it is a fine specimen of what Wren was pleased to call Gothic architecture. The tower is a noble work of its kind.—Nearly opposite to this is the octagonal church of St. Antholin (Anthony), a place which was once famous for the puritanical tendencies of its parishioners. One sees, more now than ever, that this edifice was designed to fill a corner and to be distinguished by means of its steeple only. It was rebuilt by Wren after the Great Fire, and in 1682. Of its surrounding houses one only now remains.—Nearly opposite the last is the entrance to Skinner's Place, a square courtyard, with, facing the covered entry, a good front of old red brick, with an architrave and caps of moulded brick, and a fine door-hood, all in capital preservation, and contrasting most strongly with the flimsy modern work which has supplied the wings to the court in a starved mode of building.

It must occur to many persons as they traverse Cheapside that the front of Bow Church would be all the better in appearance if that not costly process of washing were applied to Wren's fine design, which has done so much for the Mansion House. The grimy condition of Bow Church is simply scandalous.

The Keepers of the University Galleries, at Oxford, the noble contents of which are in process of being made more available for purposes of study than before, have given notice that the Galleries are open daily, from 11 till 1 o'clock, and from 2 till 3 o'clock.

Many students of Art in water colour will be grieved to learn that Mr. John Burgess, an Associate of the Society of Painters in Water Colours, and the producer of many architectural studies and pictures, is very seriously ill.

The opening of the Southern Thames Embankment, Lambeth, an extent of granite wall which is 4,300 feet in length, denotes an important step towards the completion of the entire series of riverine walls and embankments. The last section, as at present contemplated for this part of the water-way between Temple Pier and Blackfriars Bridge, will probably be finished early next year. The effect of the Southern Embankment upon the aspect of the very dingy district to which it pertains is extremely interesting, and well deserves notice by all who are interested in public works.

A new Guildhall is to be erected at Plymouth. Messrs. Norman & Hine, of that town, are to be the architects.

We have received a copy of Mr. E. Y. Cox's book on 'The Art of Decorating Churches at Christmas and other Festivals,' second edition (Cox & Son). As we reviewed the useful little work many months ago, we refer to the second edition, in order to note that it contains considerable improvements and a goodly number of additional plates.

Attempts are being made in Italy to raise a subscription for a statue of Raphael, to be erected at Urbino.

A statue to the French General Duplex, so well known in the last century of history in India, is now in progress at Pondicherry:—a tardy tribute.



## MUSIC

**SACRED HARMONIC SOCIETY.**—Exeter Hall.—Conductor, Sir Michael Costa.—Handel's Oratorio, 'DEBORAH.' FRIDAY NEXT, December 10. Subscription Concert. Principal Vocalists: Madame Lemmens-Sherrington, Mrs. Sidney R. Smith, Miss Julia Eiton, Miss Julia Derby, Mr. G. T. Carter, and Mr. Pater. Band and Chorus, on the most extensive scale available in Exeter Hall, will consist of, as usual, nearly 700 Performers.—Tickets, 3s., 5s., and 10s. 6d., at No. 6, Exeter Hall.—The Annual Christmas Performances of 'The Messiah,' 17th and 23rd December. Tickets now ready.—Subscriptions for the Series of Ten Concerts: Stalls, Three Guineas; Reserved Seats, Two Guineas.—Note: Subscribers now entering will be entitled to Double Tickets for the next Concert, but no allowance will be made on future Concerts.

**THE ORATORIO CONCERTS.** December 8.—Handel's 'DETTFINGEN TE DEUM' and 'ACIS AND GALATEA,' with additional Accompaniments by Mendelssohn (for the first time in England), at St. James's Hall, on WEDNESDAY EVENING, December 8, at Eight o'clock.—Madame Lemmens-Sherrington, Miss Marian Severo, Mr. Vernon Rigby, Mr. Montem Smith, Herr Carl Stepan, &c. Conductor, Mr. Barabey.—Stalls, 10s. 6d.; Area and Balcony (Numbered and Reserved), 5s.; Balcony, 3s.; Area, 2s.; Admission, 1s.—Tickets at Novello, Ever & Co's, 1, Berners Street, W., and 35, Poultry, E.C.; the principal Music-sellers; and Austin's Ticket Office, St. James's Hall.

**MRS. FRIDERIO H. COWEN** has the honour to announce that he will give a **GRAND ORCHESTRAL CONCERT** at St. James's Hall (under the Patronage of the Earl and Countess of Dudley), on THURSDAY NEXT, December 9, commencing at Eight o'clock, on which occasion will be performed for the first time Mr. Cowen's new Symphony in C Minor (MS.), conducted by the composer, and his Concerto for Pianoforte and Orchestra in A Minor (MS.). Artists: Mlle. Ina di Murzika (by the kind permission of the Directors of the Royal Italian Opera), and Mlle. Natalie Caroli. Mr. Vernon Rigby and Mr. Santley (by the kind permission of the Directors of the Royal Italian Opera). Violoncello, Signor Pini; Pianoforte, Mr. Frederio H. Cowen. A Band of sixty will include the most eminent Instrumentalists. Conductor, Mr. Benedict.—Sofa Stalls, 10s. 6d.; Reserved Seats, 5s.; Balcony, 3s.; Area, 2s.; Admission, 1s.—Tickets at Austin's Ticket Office, St. James's Hall, 25, Piccadilly; and of the principal Music-sellers.

## GIULIA GRISI.

THE sad intelligence of Grisi's death at the Hôtel du Nord, in Berlin, reached London on Monday last. It is some time since Grisi was a power on the Italian stage; it is longer still since she should have bidden a final farewell to public life. But she was so glad to seize every opportunity of again and again appearing before the public; she was so constantly to be seen as a spectator of the scenes in which she had taken the most prominent part; she braved the attacks of Time in so determined a fashion, and always looked so strong and resolute, that the report of her death took everybody by surprise. On Monday morning we were informed by a letter, from an equally celebrated sister-artist, that Grisi was fast recovering, and would shortly rejoin her partner in St. Petersburg; within three hours came the telegram announcing her decease. For years past we have repeatedly urged the famous singer to retire from the mimic stage she could no longer adorn; but her sudden taking away from the stage of life comes upon us with no less a shock.

Grisi took to herself so large a measure of public attention during the past forty years that Englishmen will not readily be reconciled to her loss. Her career was one of all but unchallenged success, of altogether unexampled duration. She was born on the 22nd of May, 1808, in Milan, where her father, Captain Grisi, is still living. With pardonable vanity, doubly excusable in a woman and an actress, she was in the habit of representing herself to be younger than she really was. The year of her birth is generally stated to be either 1811 or 1812, and if we remember rightly it is given on the pedestal of her bust in the Crystal Palace as 1816. She came from a family of artists. Her aunt, Grassini, and her elder sister, Giuditta Grisi, had acquired fame when Giulia was a mere child. But a constant hoarseness to which she was subject in early life seemed to show that she was not destined to outlive her relatives. She was observed, however, to pay deep attention to her sister's practice, and, showing great aptitude to learn from Giuditta, she was subsequently allowed to study under the direction of Filippo Celi, Madame Boccabadi, and Guglielmi. Her first appearance on the stage was made at Bologna, in 'Zelmira,' to the delight of Rossini, who foretold great things of the youthful Emma. From the Bolognese Teatro Comunale she was soon promoted to the Pergola of Florence, where she played *Giuditta* to her sister's *Romeo* in Bellini's opera; and here she at once took the town by storm. Hence she ascended to the Scala of her native city, where Pasta was about to create the memorable part of *Norma*. Bellini saw in the bright-voiced, lovely girl the embodiment of his conception of the Priestess's vestal rival, and

accordingly Grisi sustained, during the first run of the opera, the secondary character in a work with which she was destined to be in the future inseparably connected. She already felt that she was capable of higher things; and it was, doubtless, in pursuance of this conviction that she broke her six years' engagement with the Italian manager, from whom she could obtain no satisfactory terms, and escaped to Paris. Here Rossini's high opinion proved of good service. The *maestro* was in part manager of the Opera, and he secured for her a *début* in his own 'Semiramide.' Her rare gifts were at once acknowledged; and henceforward, for more than twenty years, she reigned without a rival near her throne. 'Semiramide' was fast followed by 'I Capuleti,' 'Anna Bolena,' and 'Don Giovanni,' in which opera she at that time appeared as the *ingénue Zerlina*. In the following year, however (1833), she assumed the more congenial character of *Donna Anna*, of which, for thirty years to come, she was destined to present the highest ideal to a whole generation of opera-goers. *Rosina* and *Ninetta* were added to her repertory, but her chief triumph, and indeed the memorable success of the season, was made in 'I Puritani.' Nothing less than the singing of the incomparable quartet, Grisi, Rubini, Tamburini, and Lablache, could have caused a *furor* for so unequal and generally weak a composition as the work of Bellini's dying hand. Many yet living will recollect how lightly Grisi, in 1834, first stepped upon the stage of the King's Theatre in the peasant dress of *Ninetta*, and how soon she won the favour of the people, who were ever afterwards her most constant devotees. It would be idle to trace, step by step, her progress onward. From 1834 to 1854 she divided her life between Paris and London, and identified herself with the musical history of each capital. With the exception of the year 1842, she regularly spent the winter in France, the summer in England, being received in each country with a loyalty that never wavered. Only two dates need be specially noted,—1839, because it brought us 'Lucrezia Borgia,' with a *Gennaro* in the person of Signor Mario, who has been the fortunate partner of all Grisi's subsequent triumphs, and 1843, the year of 'Don Pasquale.' In 1847, when the opposition Opera at Covent Garden was started, the popularity of Grisi was imperilled by the "mania" for Mlle. Jenny Lind; but Grisi was equal to the emergency, and never were her versatility and power so splendidly proved. In 1854 she gave a series of so-called farewell performances, and then made an expedition to the United States. On her return she resumed the position which there was no one else to take, and the public, unmindful of farewells, were glad enough to welcome her back. But her long-tried powers began to fail apace. Then came more last words, and more, and more, until there was nothing left but a mere wreck of the peerless creature who had enslaved so many thousand hearts. At last came the painful catastrophe at Her Majesty's Theatre some three years ago; a *fiasco* so complete that not even Grisi could flatter herself into confidence in her unabated strength. But she still was loth to leave the life she had loved so well, and when the stage was irrevocably closed against her she would seize with avidity any charitable occasion that gave her an excuse again to listen to her own voice in a public room. Later still she would frequent the Opera with assiduity, to look with melancholy longing eyes upon the stage on which she had played so grand a part.

This is not the moment to attempt a critical analysis of Grisi's capabilities, or to fix to a nicety the rank she is destined to hold in the gallery of the world's lyric actresses. She possessed no one gift save, perhaps, that of beauty of feature—in which she was superior to all other artists. But in no other singer have so many of the qualities which go to the making up of an ideal operatic actress been so harmoniously combined.

A voice of penetrating sweetness, facile and true execution, physical beauty that no exertion could vulgarize, no passion distort, vivacity bright enough for exuberant fun, energy fierce enough for the strongest emotion, a will that nothing could daunt, endurance to be conquered by no fatigue,—all these attributes she possessed, together with, in her

young days, a charm; in her later years, a dignity that ensured for her at once affection and respect. Of the woman we do not now speak, of the artist we may say with truth, "Take her for all in all, we shall not look upon her like again."

## MUSICAL GOSSIP.

Mr. Gräfenhagen has published a second edition of his pamphlet, 'The Opera and the Press.' In a postscript he informs us that "there will be a National Opera-House, co-operating with an Italian enterprise, and there will be an extended repertory, which will comprise the productions of composers of all countries, so that a school of acting and singing may be combined, to afford the fullest encouragement to native talent. The motives which have influenced the formation of a new Opera-house are essentially patriotic. There will be no speculative joint-stock company, and the enterprise will not be in the hands of operatic traders." Is it not Fluelen who says of Ancient Pistol, "I'll assure you, 'a utter'd as prave words as you shall see in a summer's day'?"

By Madame Viardot's expressed desire, we could tradit the rumour, which has appeared, of her coming engagement at the Royal Italian, or any other Opera-house, in London. No offer, we are assured by her, has been made to her; and none, had it been made,—to quote the same authority,—would have been accepted by her.

The 'Lobgesang' formed the staple attraction of Mlle. Nilsson's concert of last Wednesday. All that fell to her lot she sang with true intelligence, and Mr. Sims Reeves's declamation of the famous 'Watchman' recitative was as splendid as ever. The secular half of the concert was made up of odds and ends.

The Saturday Popular Concerts began this day week, but neither then nor on the following Monday did the programme contain anything demanding notice. The increasing love for Schubert, evidenced as much by the scheme of last Monday evening as by the manifest enjoyment of the audience, is one of the few reassuring signs of the times in music.

Rossini's 'Messe Solennelle' has yet to be adequately given in London. The performance of last Saturday was by no means so good as the Crystal Palace Concerts have led us to expect. Mr. Manns has accustomed us to musician-like renderings of orchestral works, and we can accept no weaker performances of choral music. The accompaniments were last Saturday so roughly played that we cannot hold the principal singers accountable for the injury done to Rossini's "remains."

We hear that Grisi has left directions in her will that her body shall rest in the vault in which her two eldest girls are laid, at Père la Chaise. So the great singer will in death be near the great composer, Rossini, with whom in life she was so often associated, and whom she has followed at so short an interval to the tomb.

M. Gounod has abandoned his intention of setting 'Francesca da Rimini' in favour of another subject, 'Polyeucte.' Surely, this was set, and well set, in music by Donizetti—'Les Martyrs.' The last duetto of that French opera is one of the simplest yet most powerful pieces of effect on any musical stage; those who heard it in London some years ago, with Signor Tamberlik, and that useful but ungraceful lady, Madame Julienne Dejean, will not have forgotten it. It is a pity that men of real musical genius, and M. Gounod is one, should hanker after the old subjects. There are stories by the dozen which could be set, and with the grace of surprise and freshness.

It is M. Ambroise Thomas, it now appears, who is going to set 'Francesca da Rimini,' and Signor Verdi has already received the libretto founded on 'Patrie,' M. Sardou's popular and well-desired play.

If Parisians can really be brought to admire and love 'Fidelio' it will be a pleasant disappointment to many of us. On the first night, at all events, the masterpiece of singing dramas was well received. The *Leonora*, be it noted, is a German, and were not Madame Krauss a member of M. Bagier's troupe the opera would have remained as "impos-

sible" as in Paris it has generally been held to be. She has not much enthusiasm, but she is doubtless competent to give a fair commonplace embodiment of Beethoven's cruelly exacting and cruelly fascinating heroine. We do not imagine that Signor Fraschini can possibly be a capable *Florestan*; and we know Signor Clampi to be a very incapable *Rocco*. Signor Agnesi's voice must of necessity be incompetent to grapple with the great revenge-air of *Pizarro*, calling into play as this does the highest notes of the baritone register; and we are told that Mlle. Ricci, the *Marcellina*, sings out of tune. In spite of all these drawbacks the native interest of the purest of all operatic subjects, and the intense power of Beethoven's music, exerted their due influence even on the *pocourante* audience of the Italiens. The quartet in canon pleased as a matter of course, and the 'Prisoners' Chorus,' although badly sung, impressed the hearers with a new sensation. The curtain was dropped after the *scena* of the soprano, so that the two acts of the original, expanded into three in England, were actually multiplied into four.

The Grand Opéra is making more and more excursions into the region of German music. 'Der Freischütz' is now being prepared and M. Faure was at first announced to play *Caesar*, a picturesque and wild character, to which the most artistic of dramatic singers should be able to give a new physiognomy. The Wolf's Glen is to be painted in some wonderful manner, and the inevitable ballet is also to be dragged into Weber's drama. It is said that Madame Monbelli has been offered an engagement at this house, but that the lady's husband and father-in-law, relying on the order interdicting her from appearing in any Parisian theatre, intend to oppose the project.

In competition for the prize opera, 'La Coupe du Roi de Thule' (a story which we cannot conceive happily chosen), proposed by the French Government, forty-two scores were sent in, the time for competition having been prolonged. Of these one-half were at once shelved, and the remainder sifted and compared, till the work of M. Eugène Diaz was, as we mentioned last week, declared the best. It will be represented, in fulfilment of promise, early in 1870, at the Grand Opéra, by the strongest cast possible, including Madame Carvalho, Mlle. Nilsen and M. Faure. But is not the result significant of the futility of all such forced competitions, that ere this best work out of the forty competitive works can be presented it must be remodelled and the third act entirely re-written! The result might have been foreseen by any one having experience. Our own prize competition at the Haymarket for the best comedy, which took place many years ago, and only yielded Mrs. Gore's feebly-forcible 'School for Coquettes.'

M. Edmond About, aided by M. Cormon, is now engaged upon the conversion of his novel 'Le Roi des Montagnes,' into a libretto. The book is to be set by M. Léo Delibes, and the work is already accepted at the Opéra Comique.

The Concerts advertised by M. Bagier at the beginning of his season are to be commenced on Monday with Schumann's 'Paradise and the Peri.' Mlle. Sessi's success, we hear from competent authority, is still doubtful, although she has pleased more as *Gilda* in 'Rigoletto' than in her first part. Signor Delle Sedie, the only fault in whose singing is that it is too tenor-like for a baritone, was the *Jester*, and Signor Nicolini the *Duke*.

Our countryman, Mr. Alfred Holmes, who, we believe, is now "located" in Paris, has undertaken to bring out, at one of the January concerts, at the *Italiens*, 'Jeanne d'Arc,' which in the spring of 1863 was first represented at St. Petersburg. Mr. Holmes's work is described as a "Symphony" with solos and chorus, and Madame Krauss is announced to take the part of the heroine of Orleans.

It is again reported as a probability that the 'Marseillaise' will be restored to the military bands of France. It would be a clever *coup d'état* of the Emperor to take possession of the revolutionary air, and thus enlist on his side all the sympathies awakened by Rouget de l'Isle's inspired strains.

## DRAMA

LYCEUM.—Though bold in their treatment of social questions, the plays of M. Octave Feuillet are free from those painful analyses of moral leprosy which form the cardinal defect of modern French fiction. Nothing in 'Dalila,' the drama which has been adapted by Mr. Palgrave Simpson for the Lyceum, can be said to disqualify it for presentation upon an English stage. It ventures upon the same ground as 'Formosa,' and exhibits the respective influences of pure and impure love. But its moral is exemplary and sternly enforced, and its language and its general conduct are wholly devoid of prurience. The failure of the play to obtain a more favourable reception than the objectionable work of M. Augier which it has replaced may be accounted for by the fact that it was wretchedly acted. 'Dalila' is a fragile and delicate piece, almost devoid of action until the closing scenes. It is full, however, of subtlety, and has in the early portions a pleasant idyllic character that almost seems to hint a German origin. Thoroughly intelligent acting is necessary to sustain the interest in the various characters and to compensate for the tenuity of the story. Briefly told, the plot is as follows. A young musician and poet, a peasant by birth, whose education has been provided by a musical enthusiast, is about to marry at the outset of his career the daughter of one of his masters. His patron, regarding the marriage of an artist as a species of moral suicide, determines in this instance to prevent it. He introduces accordingly the musician while in the intoxication of his first triumph to a lady of resplendent beauty and highest rank, but of remorseless cruelty,—a siren such as history has once and again presented when valour was to be paralyzed or wisdom discomfited. With scarcely an effort at resistance, the youth succumbs. For a while he lives in Paradise. But the caprice of his mistress is soon over, and, sick at heart and severely wounded in a duel into which her vanity has thrust him, he finds himself deserted under circumstances of unsurpassable baseness and infamy. Frantic with rage and mortification, he gallops along the road he knows the traitress to have taken, his intention being to slay her and the companion of her flight. He stops the carriage which, as he believes, contains the fugitives, and bids its inmates alight. His command is obeyed. An old man in whom, unrecognized himself, he recognizes his former master—descends and asks the reason of this interruption. He is carrying for burial in Germany, the body of his daughter. Instead, then, of the woman whom he intends for her falsehood to kill, the distracted man meets the body of her whom his own treachery has slain. The shock is too much for him. He falls and expires, while across the bay come the sounds of his own music gaily sung by those in whose pursuit he has started. A termination so thoroughly dramatic as this compensates for the comparative tameness of the previous portions of the story, and the entire play may be accepted as clever and ingenious.

Mr. Simpson has called his English version 'The Siren.' He has followed the original pretty closely, leaving out nothing of serious importance. The version may indeed be pronounced creditable. Its failure upon the stage was, however, signal. This is less remarkable, as one only of the characters was respectably acted. Mr. Allerton assumed the part of the hero, and once more showed how unavailing are dramatic instincts accompanied by taste to counterbalance ignorance of stage requirements. Some of Mr. Allerton's attitudes were the most ungraceful we have seen upon the stage. They were such undoubtedly as a man under the conditions supposed to exist might have assumed. But they were selected without the slightest regard to stage effect, and were in consequence utterly unsuitable. Mr. Allerton seemed to us not to know his part, and the frequent movement of the face to the spot occupied by the prompter was a serious drawback from his representation. Miss Kate Saville played the Siren very tamely. Her elegiacal style of acting is wholly unsuited to the presentation of a woman whose beauty is that of a serpent

or of a pauther. Mr. Coghlan looked thoroughly the part of *Count Carnioli*, the patron of the hero. His impersonation had many good points, and by contrast seemed absolutely effective; but it showed want of perfect study. The opening phrases spoken by the Count were delivered in a tone of banter, and without any signs of irritation, and were consequently followed by an apology for anger which had never been displayed. Mr. Brandon Ellis was painfully incompetent as *Sertorius*, the music-master. On the dignity and interest with which this old man is invested the effect of the opening act depends. Mr. Ellis made him thoroughly wearisome and lugubrious. Other parts were very feebly supported. Want of experience was shown, moreover, in the conduct of the play and in the stage management. The result, as was to be expected, was failure.

ADELPHI.—Mr. Boucicault's drama, 'The Long Strike,' has been compressed into three acts and fitted with a new termination. Thus altered, it has been played at the Adelphi. At its first production, three years ago, at the Lyceum, 'The Long Strike' concluded with one of those trial scenes for which Mr. Boucicault has always had a weakness. This is now removed, and the piece ends quietly in a drawing-room. Other alterations in the motive have been made, the most important being that the murder of Mr. Radley, the chairman of the Associated Masters, by Noah Learoyd, the fanatic, who revenges upon him wrongs both public and private, is not accomplished. Mr. Radley is grievously wounded, but recovers sufficiently to make amends for all the wrongs he has committed, and to prove that, under certain circumstances, a bullet in the body is a moral agent of considerable power. Haste and a little slovenliness are shown in most of the alterations, and the play as it stands, though not without interest, seems weaker in all respects than upon its first presentation.

Mr. Webster gives a clever interpretation of *Noah Learoyd*, but the picture, though a fine study, is less typical of the Lancashire operative than that exhibited by Mr. Emery. Mr. Sterling replaces Mr. Cowper as *Mr. Radley*. In other characters the inferiority of the modern cast is painfully evident. Mr. Belmore is an excellent actor. In presenting lawyer *Money Penny*, however, he chooses to lay aside his own individuality and assume that of Mr. Widdicombe, his predecessor. The result is an amount of exaggeration such as Mr. Belmore has not before displayed. Miss Furtado succeeds Mrs. Boucicault as *Jane Learoyd*, and Mr. J. G. Taylor Mr. Boucicault as *Johnny Reilly*, an Irish sailor. It is scarcely fair to Miss Furtado or Mr. Taylor to dwell upon the comparisons suggested. The scenery has not the completeness of that at the Lyceum, though more than one view was received by the audience with loud applause. In one act an asthmatical steam-engine was introduced. In future representations this, it is to be hoped, will be omitted.

PRINCESS'S.—Previous to his departure for America Mr. Fechter is giving at the Princess's Theatre a series of twelve farewell performances. The first of these took place on Monday, when Mr. Fechter re-appeared in *Hamlet*. His impersonation of this character has not greatly altered during the years he has resided in England. It has all its old intelligence, beauty, and inadequacy. Many of the readings are good. The gestures and attitudes are almost without exception admirable; but the whole lacks inspiration. Instances of misconception of the meaning of *Hamlet* might easily be quoted. The words "Into my grave" are given with a sadness out of keeping with the irony with which all *Hamlet's* speeches addressed to Polonius are coloured. It is clear from what Polonius afterwards says, that *Hamlet's* words sounded like a query rather than a lament. In the First Folio, and in most editions, they are followed by a note of interrogation, which, however, in the edition of Messrs. Clarke & Wright is omitted. When *Hamlet*, addressing Rosencrantz and Guildenstern, says, "Is it not very strange; for mine uncle is King of Denmark, and those that would make mows at him while my father lived, give



twenty, forty, fifty, an hundred ducats a piece for his picture in little," Mr. Fechter takes hold, with marks of contempt, of such a picture hanging from the neck of Guildenstern. This is a very pitiful piece of stage realism, and is as antagonistic to probability as to poetry. Mr. Fechter was supported by Miss Leclercq as *Ophelia*, Miss Elaworthy as the *Queen*, and Mr. H. Marston as the *Ghost*.—On Wednesday Mr. Fechter appeared as *Claude Melnotte*, and on Friday as *Ruy Blas*.

ST. JAMES'S.—'La Belle Sauvage,' a burlesque by Mr. John Brougham, of the legend of Pocahontas, has been played at the St. James's. It is a fairly amusing production in its class, owing much to the clever acting of Mr. Lionel Brough. Mrs. John Wood played the heroine, making in the part her first appearance in the theatre of which she is a manager. The costumes are handsome, the scenery is good, and the whole performance is bright and amusing. A scene representing an Indian Trafalgar Square, with parodies of our statues and public buildings, is clever, and is in its way a novelty. 'A Happy Pair,' the bright dialogue of Mr. Thayer Smith, concludes the performances. It is well acted by Miss Herbert and Mr. W. Farren.

#### DRAMATIC GOSSIP.

THE Westminster scholars will, on the 9th, 14th and 16th of December, act the 'Trinummus' of Plautus.

Mr. Burnand's new drama, 'Morden Grange,' will be produced this evening at the Queen's Theatre.

Mr. Sothern's first novelty at the Haymarket will be a two-act comedy by Mr. H. T. Craven.

A new comedy by Mr. Andrew Halliday, entitled 'Marriage,' will be produced at the St. James's Theatre early in 1870.

Mr. Charles Mathews will leave England for Australia on the 31st of January. His farewell will be taken in a special performance at Covent Garden Theatre.

Mr. W. S. Woodin has returned to London, and is now giving at the Egyptian Hall his amusing entertainment—'My Carpet-Bag and Sketch-Book.'

Mr. Henry Holl shows every quality to entitle him to the succession held by the best of our public readers, whose time for retiring may be supposed to be approaching. He has read to a very critical audience at the Hanover Square Rooms, and satisfied their highest demands. Mr. Holl's early dramatic practice, no doubt, stood him well, and gave him that graceful ease and well-bred composure which many less experienced lack. Mr. Holl reads, moreover, with great feeling, yet without exaggeration,—thoroughly understanding his author and making him understood by his hearers. All may be congratulated.

An actor of the Calcutta Theatre, named Sherbourn, has met with his death in a drunken state by being stabbed with a sabre.

At Hankow, in China, the English have an Amateur Dramatic Company, which announces four performances for the winter.

Two novelties hold possession of the Palais Royal; the first, 'La Vie de Château, Scènes de High Life,' is a three-act absurdity by MM. Chivot and Duni, and is intended as a sequel to the 'Carnaval d'un Merle Blanc' of the same authors. It caricatures with much humour the occupations of those shut up during the winter in a country house. 'Première Fraîcheur,' by M. Darcy, is a new version of a well-worn subject, the lesson administered by a wife to a husband of whose falsehood she has proof.

'La Grève de Forgerons,' of M. Coppée, which first saw the light a few weeks ago in the *Figaro*, has been recited by M. Beauvallet, at the Odéon, with great success. The classic revivals at the Odéon are enjoying a popularity greater than they have for many years known. Crowded audiences assemble nightly to hear the masterpieces of Molière, Corneille and Beaumarchais. Racine alone fails to attract.

M. Émile Augier has been compelled to change the title, 'Madame de Birague,' of his play about to be produced at the Comédie,—a member of a family called Birague having objected to the use of the name.

The Vaudeville will shortly give a performance composed of a one-act comedy of M. Ferrier, 'Un Mari qui Voisine,' 'Les Femmes Terribles,' with Mdlle. Fargueil, and the 'Feu au Couvent' which the author, M. Théodore Barrière, has transferred from the Français to the Vaudeville.

Much has been said concerning the non-success of the 'Chevalier de la Maison Rouge.' The receipts at the first ten performances have been, however, over 60,500 francs, or within 500 francs of those at 'Patrie.'

A new comedy has been produced at Havre. Its title is 'Jeune et Vieux,' and its author M. Tony Mario, a young journalist belonging to the 'local press.' The subject was anticipated by Shakespeare in the lines

Crabbed age and youth

Cannot live together;

and the treatment appears to have been in part forestalled by M. Richard in his comedy 'Les Avocats du Mariage.'

'Frou Frou,' the latest success of MM. Meil-lac and Halévy, is to be produced at the Théâtre du Parc, Brussels. Mdlle. Mazé, formerly of the Odéon, has been engaged to play the principal part. 'Frou Frou' is decidedly successful at the Gymnase. A new drama, by M. Sardou, is in preparation to succeed it.

#### MISCELLANEA

*Sausage*.—The earliest authority given in Todd's Johnson for "sausage"—Richardson does not notice the word—is Baret's 'Alvearie,' 1580 A.D., "a pudding called a sawsege." Todd also says that the contents are "stuffed into skins, and sometimes only rolled in flour." In this he is doubtless right, as early makers of sausages cannot all have had skins at hand to put them in. But these savoury edibles were made long before 1580, and were called *weasels*, whose long thin bodies they resembled. A recipe for making these *weasels* is given in the very curious 'Liber Cure Cocorum,' of about 1450 A.D., edited for the Philological Society by Mr. Richard Morris, in 1862: "First, grind pork, temper it with eggs and powder of pepper and canel; close it in a capon's neck or a pig's paunch (or gut), roast it well, and then varnish it with batter of eggs and flour, to serve in hall or else in bower." *Haggis* was made in 1450 too, as the receipt for it follows that for *weasels*: Sheep's hearts, kidneys and bowels were boiled, chopped up with parsley, hyssop, savory, suet, pepper and eggs,—with mint, thyme, and sage also in winter,—then boiled again, and sprinkled with salt.

*Abbey Lubber*.—This phrase is well explained by a passage in Sir Frauncys Bygod's pre-Reformation 'Treatyse concernynge Improprations of Benefices':—"But & as man might (sauyng their paycencye) be so bolde with them / what mater were it (vnder correction I speke) if all these impropytable sectes / and stronge sturdeye route of idle paunches were a lytell poorer / to thende that the trew religion of christ might thereby somthyng be sette vp and avauanced / and syfficient company of the ministers of goddes true worde prouydred for in all partes. I praye you / what an idle sorte be founde and brought vp in Abbeyes / that neuer wyll labour whyles they ben there / nor yet whan they come thence to other mens seruyce / in so moche that there goth a comen prouerbe / That he which hath ones ben in an abbey wyll neuer more after be slouthfull / for the whiche cause they ben called of many men / Abbey loutes or lubbers. And some saye that many of our holye fathers spende nat a lytell vpon my cosyn Iane / Eliaabeth and Marget (ye knowe what I meane) insomuche that / that euen they which be most popyshe of all / & knowe none other god almost than the grete drafsacke of Rome / can nat deny this to be trew."

TO CORRESPONDENTS.—G. G. T. G.—R. H. G.—J. W. R.—A. B. C.—J. N. H.—R. B.—H. L.—received.

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